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THE INLAND ARCHITECT AND NEWS RECORD

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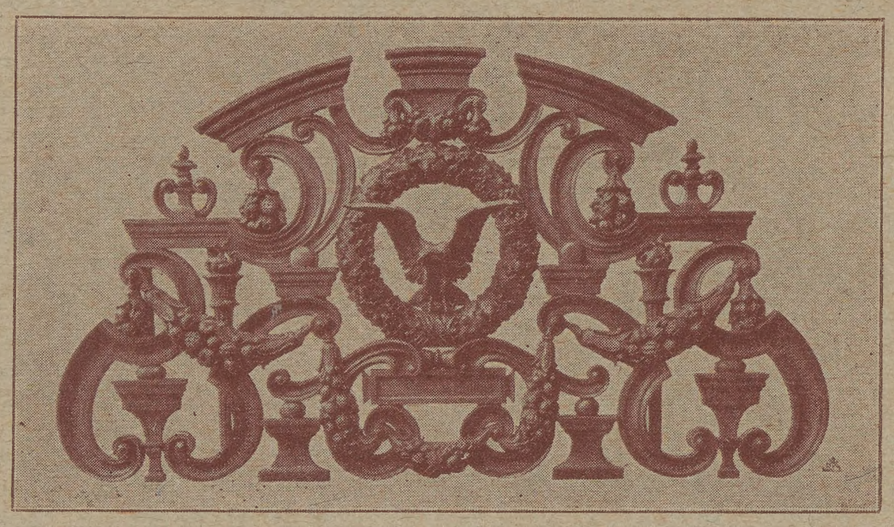

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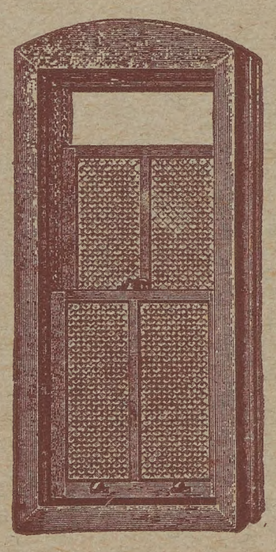

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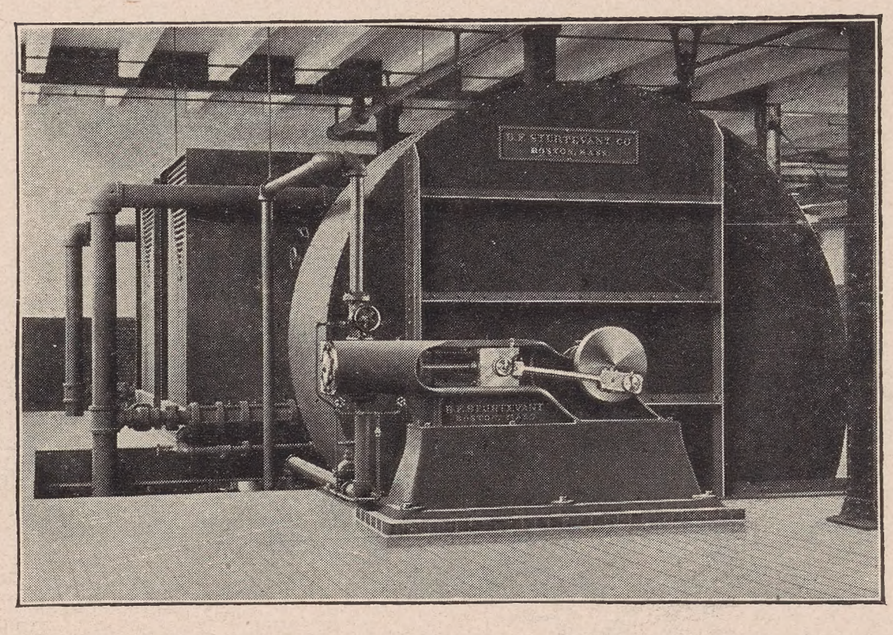

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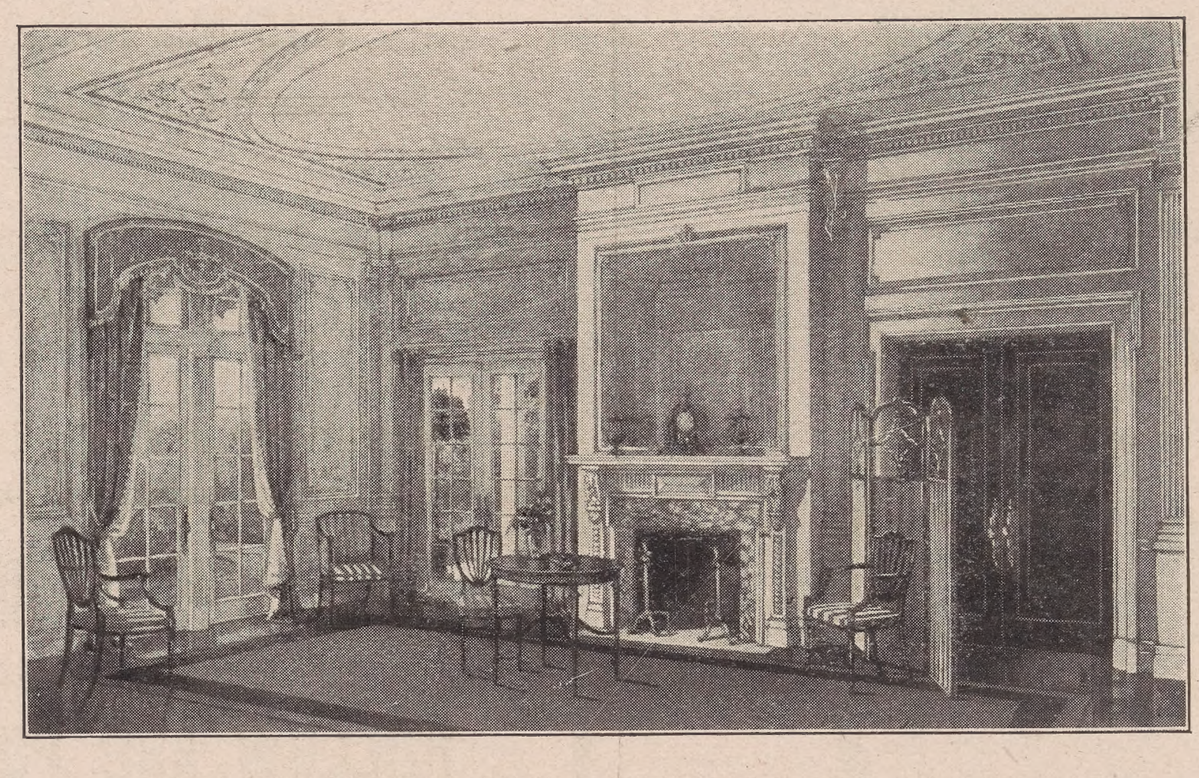

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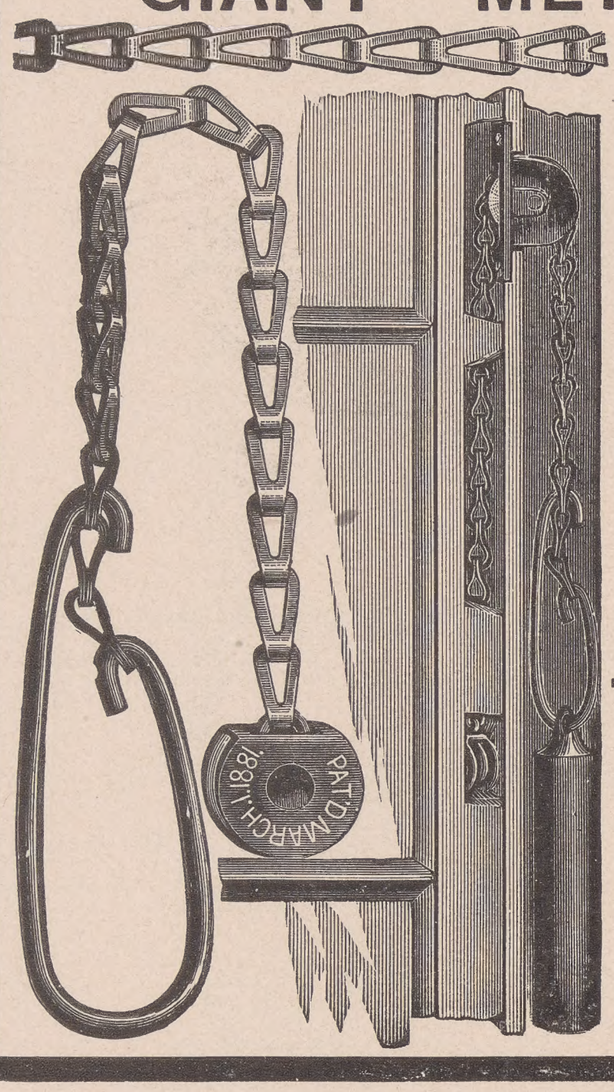

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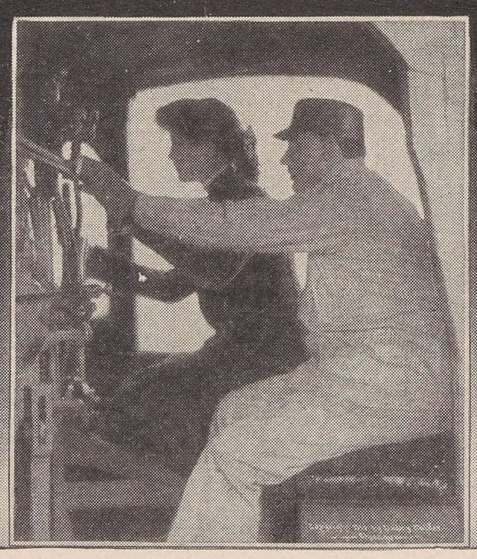

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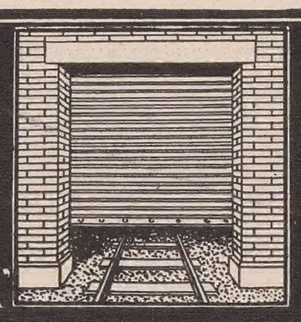

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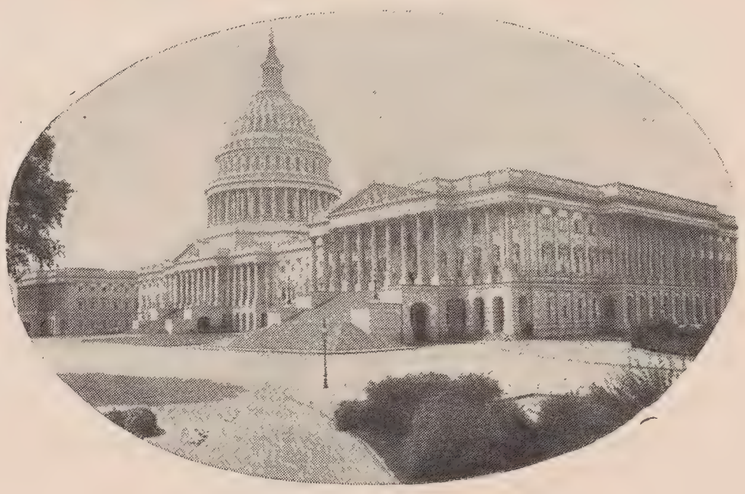

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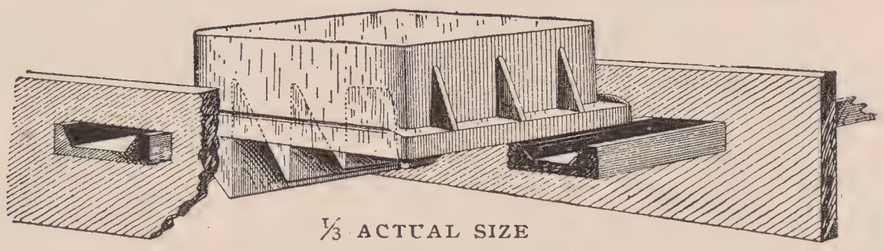

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THE ARCHITECTURAL LEAGUE OF AMERICA

(ORGANIZED 1899.)

The Architectural League of New York.
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Committee on Education.—Percy Ash, Chairman, Washington; Frederick M. Mann, St. Louis; John T. Comes, Pittsburg.

NEXT CONVENTION AT PITTSBURG, APRIL 17 AND 18, 1905.

Architectural Commission Named by the President

After several years of effort, led by the American Institute of Architects and supported by this journal and representative members of the profession generally, it seems assured that the city of Washington will become the artistic city of which they have dreamed and for which they have planned. First securing the appointment of a commission to report to congress upon some permanent plan for the location of buildings and improvement generally, the profession, and the public which has been brought into sympathy with it, saw the report of this commission and heartily approved of its plan of restoration to the design of Washington, Jefferson and L'Enfant.* But congress did not act and the work of misplacing government structures of inharmonious design went on and all the labor of the commission seemed abortive. The situation is however, in a measure at least, saved by the following order issued by President Roosevelt and approved by the Cabinet on March 14.

It is hereby ordered that whenever discretion is conferred by law on the head or heads of any department, on the Commissioners of the District of Columbia, or on any other executive officer or officers, to fix the exact position of a public building in the District of Columbia, and to approve the plans for the same, he or they shall confer with the consultative board hereinafter constituted, and shall not either locate the exact site or approve the plans until both the question of location and plans shall have been submitted to such board, and the board shall have made a report and recommendation in respect to the matter.

A consultative board is hereby constituted of the following gentlemen: Bernard K. Green, chairman; Daniel H. Burnham, Charles F. McKim, Augustus St. Gaudens and Frederick Law Olmsted, Jr.

The members of the board will serve without compensation. It is intended through the recommendations of the board to bring about harmony of design in all future public buildings, and conformity to an artistic system of improvement based on the original plans for laying out the capital. The examination of the board of architects should be confined to the location and artistic effect of the exterior of buildings.

The Secretary of War is directed to advise each member of the board of his appointment, and to learn whether he will accept the appointment on the conditions made.

THEODORE ROOSEVELT.

NOTE.—On March 19, to satisfy some departmental rule the president amended the original order by providing that instead of serving without compensation the members of the board should, when on duty, receive $10 per diem and traveling expenses, the money to be taken from the appropriation for the various buildings.

This action of the president is executive only and applies solely to those administrative officials who are by law designated to approve plans and sites for public buildings. It now remains for congress to organize such a board upon a permanent basis with full power to approve all sites and supervise all plans. It is probable that congress will do this, for though the act of the president has already been opposed by an old and venerated congressman, the whole plan is so free from political influence, except where the location of some present proposed buildings and statues antagonizes some real estate interests, that its permanent adoption should not fail to receive the unanimous vote of both house and senate. We cannot readily see how any member of these bodies can vote against the adoption of the plan and fulfill the duty he owes

*For report of the commissioners of the District of Columbia, with full report of the Senate committee of the District of Columbia, embodying the report of the architectural commission of experts with complete illustrations, see INLAND ARCHITECT for February, 1902; also see article on "Beautifying Washington," by F. W. Fitzpatrick in INLAND ARCHITECT for March, 1900.

to his country, when it gives to the nation, without extra expenditure, an opportunity to possess a national capitol that would be the most imposing in the world.

Wisconsin Repudiates the Capitol Competition

In taking the position that the competition for the plans of the state capitol was illegal, and not only refusing to carry out the approved design but to pay the premium offered by the invitation to compete, the representatives of the state of Wisconsin are placing themselves in an intenable position before the architectural profession, whatever business men and lawyers may think of such procedure. If the competition invitation was illegal it went forth to the profession with the names of two judges of the State Supreme Court appended and it was accepted as genuine by those who competed. There is no fault found with the designs or designers, but to avoid deciding on the merits of a controversy regarding the decision of the competition the state authorities beg the question by declaring the whole matter illegal and repudiating the action of its representatives. In other words, the state of Wisconsin says to the architectural profession that before its contracts can be depended upon they must be backed by a sufficient bond to make good any loss that may be incurred by their repudiation. It looks to us very much as though one of the most beautiful sites for a capitol in the United States will be occupied by a rebuilt ruin, or else a building will be erected by some contractor for the state. It is barely probable that an architect of reputation will be found who will take the risk of preparing plans even upon a state warrant if this alleged illegality is allowed to stand. If a mistake was made in issuing the competition invitation, or the controversy over the award is too serious to be adjusted, the straightest method would be to pay all concerned for the work done, charge it to experience, and start over again.

Incorporation and Endowment of the Academy at Rome

The project for an American school of design at Rome, which was first proposed in 1894 by a number of architects and other artists who had been engaged together upon the work of the Columbian Exposition and who established "The American School of Architecture in Rome", has at last taken a concrete form under the title of the "American Academy of Fine Arts in Rome". The primary object was to enable American architectural students who had passed with honor through leading technical schools to develop and complete their studies under the most favorable conditions. In 1897 representative sculptors, painters and architects decided to found a school at Rome upon the lines of the French Academy in Rome which would be open to American students of painting and sculpture as well as of architecture, and the school was incorporated under the laws of the state of New York in 1897. In 1901 the secretary of state authorized the ambassador at Rome to accept the position of trustee ex officio of the academy, and he was directed to secure for it all the privileges and exemptions that are accorded like institutions of other countries by the Italian government. The academy, like the school of architecture, has to the present time been supported largely by the incorporators. The American Institute of Architects has done much to advance the interests of the school, but it has remained for its president, Charles F. McKim and his able associates to finally place the academy in a position where it will rank with the first educational institutions of the world. That it might have the moral and legal support of the United States a bill was passed by Congress in February incorporating it under the title of "The American Academy of Fine Arts in Rome", and it has just been announced at a banquet given at New York on March 26th to the incorporators and their friends that of an endowment of one million dollars, six hundred thousand had been contributed in the east and it was expected that western friends of the movement would contribute the remaining four hundred thousand dollars. The Villa de Aurora on the Pincian Hill, which has been occupied by the school, will be abandoned as soon as the permanent home can be established in the Villa Mirafiori, which is one of the notable properties of Rome and will be purchased for this purpose. To those who have followed the efforts of Mr. McKim and others to establish this school, this consummation of their great work, or rather its establishment in permanent form for future development, is most satisfactory. It gives to the American student an opportunity for study without the preponderance of a national influence as is the case in France, and surrounds him with the spirit and examples of the arts of three epochs. It will do much to foster that growing tendency toward an American expression in painting, sculpture and architecture that will develop a national individualism which we are wont to call style.

Revision of Chicago Building Ordinance

Revision of the building ordinance for the city of Chicago has occupied the attention of a committee of builders and architects in conjunction with the building commissioner for some time, and the ordinance making the result of their labors a law was passed March 13th. On the whole the ordinance was improved. Instead of five classes, these were increased to eight by the addition of tenement and apartment houses, department stores and school buildings. One change was made, making cinder concrete a "fireproof" material. This was carried against the unanimous protest of the committee and by a vote of 26 to 26, which, on the return of one alderman temporarily absent from the hall, followed by six aldermen who asked to change their vote, was recorded in favor of cinders. In the discussion some interesting statements were made. One alderman who is a contractor, said:

"As a contractor I ought to be in favor of allowing the use of cinder concrete. If I wanted to 'skin' a job and make more money that is the material I would use. But, being an alderman who has taken an oath of office and feeling that it means something, I must protest against this amendment. Cinder concrete may be incombustible and it may not be. There is no rule you can follow. If the coal is thoroughly incinerated in its original combustion, all right. Strictly speaking, however, it is not cinders then but slag. If, however, there is as much as 10 per cent of carbon left in the cinders after they come out of the furnace then it is combustible, and any concrete made from it will not stand fire."

This seemed to be the position taken by the majority of the architects interviewed, and the unanimous opinion of the committee framing the ordinance. One alderman, who is the direct representative of some of

SUPPLEMENT TO

THE INLAND ARCHITECT AND NEWS RECORD

PROCEEDINGS OF THE SIXTH ANNUAL CONVENTION OF

THE ARCHITECTURAL LEAGUE OF AMERICA

ANNOUNCEMENT

The transactions of the sixth annual convention of the Architectural League of America, held at the Schenley Hotel, Pittsburg, Pa., were of such vital importance to the architectural fraternity of the country that the INLAND ARCHITECT, which was the only architectural journal that had a representative in attendance at the sessions, deemed it advisable to hold the April edition, which was already off the press, and publish a supplement giving in detail the transactions of the Architectural League of America.

We trust that our efforts to place these matters of vital import in the hands of our readers at once will be appreciated by them and that they will pardon the few days delay in mailing which will be necessitated by the issuance of this supplement.

The Sixth Annual Convention of the Architectural League of America was called to order by the president, Mr. William B. Ittner, in the banquet hall of the Hotel Schenley, Pittsburg, Pa., Monday morning, April 17, at half past ten o'clock.

Mr. John T. Comes, president of the Pittsburg Architectural club, in welcoming the delegation, said:

"Gentlemen of the Convention:—As an officer of the Pittsburg Architectural Club, it is my pleasant duty to extend to you all a very hearty and sincere welcome to this city. I hope every delegate present will renew his enthusiasm in the work of the League, foremost of which is, I believe, the improvement of our cities along municipal lines, municipal improvement, and judging from the papers that will be read here, it seems that that will be the keynote of this convention. We have a plan outlined for the improvement of the downtown portion of this city, and we hope to have the League assist us in pushing it. It seems to me that in other cities, for example Cleveland, the cause of municipal art has received a strong impetus. We hope that will be the case in Pittsburg. I hope also that when the delegates leave our city, they will not only take with them some of the Pittsburg soot, but will take with them some pleasant recollections. We also hope if you convene here again in the course of four or five years, we will be able to take you to the new civic center, the plaza, and let you hear the bands play and let you pick flowers therefrom."

In responding to the address of welcome, Mr. Ittner said: "Gentlemen of the Convention, permit me, on behalf of the delegates assembled at this, our sixth annual meeting, to thank the members of the Pittsburg Architectural Club for this splendid evidence of good will and hospitality. Having visited Pittsburg on other like occasions, I know our experience in your city will send each one of us hence with renewed good fellowship and enthusiasm. This convention of the League, I feel, must mark a turning point in its career. Local conditions have changed, in a large measure, the original purpose of the League, and its energies should now be directed to the more serious problems confronting it. Work clearly within its province is the education of the draftsman, as the Club must take the place of the school in the case of those men who are not afforded the opportunity of obtaining an academic education. The movement for civic improvement is steadily growing. The work of the League through its club competition and exhibition is creating strong public sentiment, and as our friend from Pittsburg states, it is no far distant day, when each city of any importance in our country will have its municipal group, its plaza, band and flower beds."

During a recess, President Ittner called the meeting to order to listen to a few remarks from Mr. William S. Eames, president of the American Institute of Architects, who said:

"I will only say that the surest evidence of my interest in the proceedings of the League, is the fact that I am here in Pittsburg for the sole purpose of attending your dinner and participating in your evening arrangements for to-morrow night, and if I may be excused now, I shall be glad to make some remarks on the occasion of the banquet."

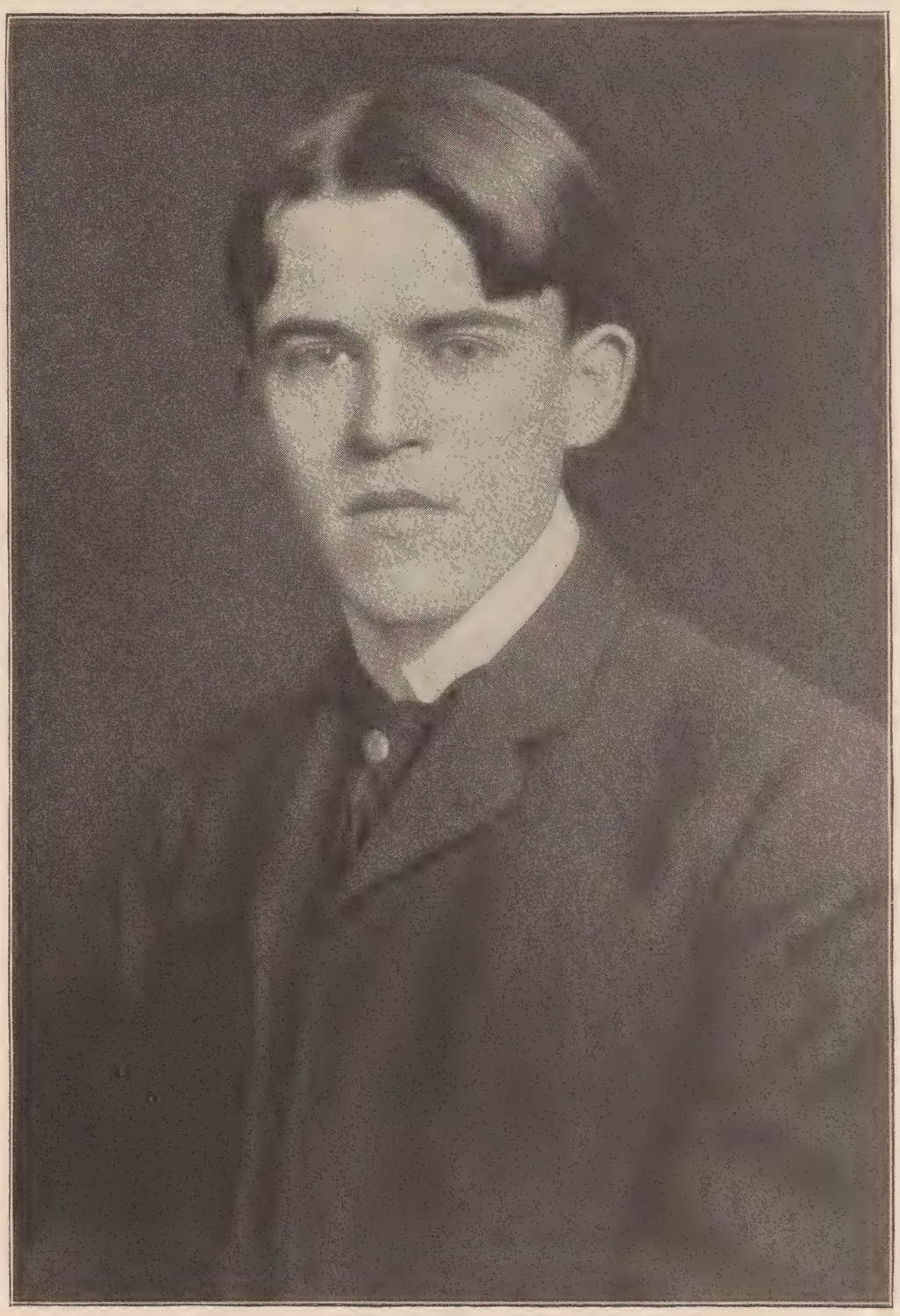
Mr. Eames was received with prolonged applause. The names appearing on the register were as follows:

Architectural League of New York—Chas. J. Berg, Frank E. Wallis. T. Square Club of Philadelphia—Andrew J. Sauer, John Molitor, Herbert C. Wise, Nicholas D'Ascendzo, George C. Baum. Cleveland Architectural Club—Chas. S. Schneider, S. C. Gladwin, Raymond D. Parthon, Albert E. Skeele, Wm. A. Bohnard, Chas. H. Uthe, Ernest Hoerr, Ludwig Jaeger, Walter A. Sinz. Pittsburg Architectural Club—John T. Comes. Chicago Architectural Club—J. D. Hamilton, N. Max Dunning. The Inland Architect, Chicago—P. S. Johnson. Detroit Architectural Club—George V. Pottle. St. Louis Architectural Club—Wm. B. Ittner, E. C. Klipstein, Oscar Enders, Ernest Helfenstoller, Charles O. Pfeil, G. L. A. Burggneau, E. J. Russell. Washington, D. C., Architectural Club—Percy Ash. University of Illinois—Wharton Clay, National Sculptural Society—Karl C. Bitter. Society Mural Painters—Joseph Lauber. Toronto Architectural Eighteen Club—D. P. Hynes.

The Committee on Records and Publicity was announced by the president to be Messrs. Wise, Comes and Russell.

N. Max Dunning, of the Chicago Architectural Club, was the unanimous choice of the convention for speaker. Mr. Dunning was escorted to the chair by Secretary Russell. He was received with hearty applause by the delegates, and said:

"I do not think the election of speaker calls for any particular speech, and I am not going to make one. I don't know how. This a business meeting, and I hope the delegates will bear in mind the purpose of this convention, and that they will work with the object in view of expediting matters as much as possible. As the president said, this convention probably marks a turning point in the work of the League, and that work must be attended to if we expect



PRESIDENT N. MAX DUNNING

to accomplish great results, and as chairman of the meeting, I wish to ask the co-operation of all of the delegates in order to carry this work on so we can get through this business in the best way, and so we can go out next year and accomplish more than we have ever done before."

Mr. Percy Ash, of Washington, D. C., was chosen as secretary.

President Ittner presented the annual report of the executive board, as follows:

"Gentlemen:—Your executive board respectfully submits the following report:

"As provided by the constitution of the League, the St. Louis Architectural Club, the member represented by your president, met and elected from its members, the following six members: Newton A. Wells, vice president, Urbana; E. J. Russell, corresponding secretary, St. Louis; G. F. A. Brueggeman, recording secretary, St. Louis; E. C. Klipstein, treasurer, St. Louis; Oscar Enders, St. Louis; Ernest Helfenstoller, St. Louis, who, together with your president, William B. Ittner, St. Louis, have constituted the executive board.

"The board has carefully considered all matters reaching it from time to time, and would respectfully submit the following for your consideration:

"1. That the report submitted by the committee on Exhibition Circuit and Foreign Exhibit receive most careful consideration, to the end that a more satisfactory scheme be devised to carry the circuit exhibition into successful operation.

"2. In response to an invitation to the Civic Alliance, your board recommends that the League become a member of said Alliance.

"3. In order to stimulate inter-club competition and render the League more valuable to the individual members of the Club, it is recommended that the League appoint a committee to consider the advisability of the establishment of a League traveling scholarship.

"4. In order to provide technical training to promising and ambitious young men in its membership, it is recommended that the members of the League consider means of establishing fellowship in the architectural schools of America.

"5. It is recommended that a committee on co-operation with the American Institute of Architects be appointed.

"The board wishes to commend the work of the committee on Publicity and Promotion in securing the membership of the Milwaukee Architectural Club and the Twin City Architectural Club of Minneapolis and St. Paul, and the efforts made to interest the student bodies of the architectural schools. It is the hope of the executive board that some means will be found to admit these organizations to full membership in the League.

"In response to an invitation from the commissioner of education at Washington, your president was appointed to represent the League at the Sixth International Congress of Architects, which met at Madrid, Spain, April 6 to 13, 1904."

President Ittner said: "This report, as you see, contains a number of different recommendations. The purpose of these recommendations is to bring out a full discussion on these points. As I said in my opening remarks, the original object for which this League was organized seems, through conditions here and there in different cities, to have almost entirely passed away. When we hear the report of the circuit committee, we will hear the obstacles which are now besetting the work of that committee, and the time has come when this League must engage in more serious work. The object of these recommendations is to first of all direct the attention of the League to the education of the younger men, the coming architects, and the means whereby interest in club work can be stimulated, and the clubs thereby be built up and become strong. I hope these recommendations will be taken up one by one and thoroughly discussed.

The following report was presented by Treasurer E. C. Klipstein:

St. Louis, Mo., April 15, 1905.

Assets.

Cash on hand		$273.36
Bills collectable:		
The Brooklyn Chapter A. I. A.	$25.00	
The Cincinnati Arch. Club	25.00	50.00
		$323.36

Liabilities, none.

March 28, 1904.

Cash on hand	$216.77	
Receipts to date	380.00	
Total receipts		$596.77
Total Expenditures		305.71
Cash on hand April 15, 1905		$291.06

Check for which is hereto attached.

Mr. Dunning presented the following report for the committee on Publicity and Promotion, Mr. Ittner taking the chair:

"Gentlemen:—The present committee on Publicity and Promotion were not long in discovering that the honor conferred upon them at the St. Louis convention was not an unmixed blessing. The first problem confronting this committee, and one with which it has wrestled during the entire period since the last convention, has been to find some tangible way to fulfill the function implied by its name. In the absence of any specific undertakings on the part of the League, there has been little to give publicity to. Therefore, the principal "publicity" that we have been able to give the League, has been along the line of "promotion" among the architectural organizations of the United States, not already members of the League. This part of the work has been carried on assiduously, and with some measure of success. The clubs which have been labored with are as follows: The Architectural Society of the Massachusetts Institute of Technology; Columbia University Architectural Society; "Gargoyle", Cornell University; "Pen and Brush Club," Harvard; Architectural Society, University of Pennsylvania; The Twin City Architectural Club; The Milwaukee Architectural Club; The Kansas City Architectural Club. The Milwaukee club and the Twin City club are already secured as members. A very favorable report has been received from Kansas City and the Boston Institute of Technology. The other societies are considering joining, but are not yet prepared to do so. Each of the above clubs, however, has taken the question up seriously, has debated the advantages and disadvantages among its members, and has thus extended the popular knowledge of the League's work and objects. We would suggest that in the future the committee on Publicity and Promotion be selected from one city, as the work requires such a great amount of correspondence as to make it impractical and almost impossible to consult with other members of the committee on each new phase of the work as it presents itself. The principal weaknesses in the League organization as brought out through the correspondence of this Committee, are the lack of inter-communication between the allied clubs. the lack of definite action on live questions during the interim between conventions; the uncertainty as to the specific benefit which small clubs can derive from the central body, and the persistency with which the League is considered as purely a "convention organization" by the outside clubs."

Mr. Harder of New York City, chairman of the committee on Code of Ethics and Competitions, was unable to be present at the convention. The report read by the secretary follows:

"This report is not very voluminous. I think the period of time since the last convention has shown that the code should be continued for the present without attempting any amendments whatsoever at this time. The document and course of procedure laid down by it is slowly but surely making its way everywhere, where honest and professional competition is desirable. I find that it has been applied in many instances, and I have not learned of any adverse criticism or suggestion upon it. The thing to do at present is to let it severely alone."

In the absence of Mr. Newton A. Wells, of Urbana, chairman of the committee of Exhibition Circuit, the report of his committee was read by Mr. Wharton Clay.

"Gentlemen:—A report of the work done by this committee for the year ending with July 1st, 1904, has already been rendered to the president of the League, and, at that time, the "Circuit" exhibition committee recommended a discontinuance of the "Circuit". The board, not wishing to take so important a step without convention action, the chairman of the "Circuit" exhibition committee was asked to make a full report to this convention together with suggestions and recommendations for action. In accordance with that request, the chairman of the committee hereby submits the following:

"It is a notorious as well as a deplorable fact that the "Circuit" exhibition has never been a success and, in spite of persistent effort, the failure of the enterprise has grown more obvious every succeeding year that it has been tried. Now, why is this? To deny that there is valid reason for this failure is to impugn the abilities and devotion of the various gentlemen who have essayed to conduct the enterprise. It was not until after attempting the task myself that I became fully convinced of the insuperable difficulties in the way of success. I am also fully persuaded that failure is not the result of committee mismanagement or lack of zeal, but the result rather of untoward conditions which we all, as organizers of the circuit enterprise, failed to foresee. Let us examine the conditions.

"1. Contributions are solicited which must be absent from the owner's office for so long a time that he cannot afford to contribute valuable or useful drawings.

"2. These contributions must pass through many hands in packing, hanging and reshipping, and experience has shown that the danger of damage and loss is great. Many valuable contributions are refused on these grounds alone.

"3. The contributions to the "Circuit" are not accepted and hung by the clubs located in the metropolitan cities of the country, consequently there is no motive, other than that of pure philanthropy, impelling the best talent in the League to contribute. No large or successful enterprise has ever been carried out which depends upon this motive alone. The talented designer is always going to send his works where they can be seen to the best advantage. As a consequence, his best works will go to New York, Chicago, Philadelphia and Boston, while the circuit will get only the leavings—if it gets anything at all. Nothing more can be expected under the circumstances and it is right that it should be so. Wisdom dictates that he who strives for excellence should "get in his work" where excellence is most discerningly appreciated.

"I think that I have already adduced sufficient reasons to account for all of the failures of the circuit exhibition as an enterprise; and now, what shall we do about it? To go on in the old way has already become impossible, not only because of the impossibility of securing contributions but also because so few of the clubs care to accept these con-

tributions after they have been collected. Indeed, I have found the circuit exhibition a positive damage to the influence of the League on account of its mediocre character. I have also had great difficulty in preventing a withdrawal of our own club from the League because it is argued that these exhibitions are about all the practical benefit which the individual members derive from the League connection and twenty-five dollars per annum is too large a price to pay for so small and poor a show. The argument is narrow and short-sighted as well as purely selfish, I know, and I repeat it merely to show an actual condition and the harm, rather than good, which the "circuit" enterprise is doing for the League. I feel certain that this same influence has helped to destroy League prestige in the ranks of other clubs than our own. To abandon all effort in this direction, however, is to relinquish the most logical mode of activity by which the League can enter upon any influential and concerted line of action. An exhibit of work done in design is the only feasible means of getting before the public as an organization of workers who are striving by example to elevate the standard of excellence in American design.

"How then shall we solve this problem without a humiliating retreat or the total surrender of our avowed aim to become a positive factor in the progressive art "movement" of our age? I think that you will all agree with me that it is not worth the League's while to promote an exhibition that cannot offer a reasonable inducement of self-interest to the most talented designer in its ranks. When that is done, the ranks will fill of themselves. But how can this be accomplished? I beg leave to submit the following suggestions for a possible solution of the problem:

"1. That the League hold an annual exhibition at the time and place of the convention meeting.

"2. That the club acting as host to te League shall take charge of the details of receiving, unpacking, hanging and returning all exhibits.

"3. That exhibitors pay transportation to and from the place of exhibition.

"4. That a jury which shall comprise at least one architect, one sculptor and one painter, all of national reputation, shall be secured to make awards of merit in various classes of work shown.

"5. That all awards be purely honorary and signalized by a proper label affixed to the work honored.

"6. That the various activities of an artistic character be so classified as to afford full scope for competition for honors in all distinct branches of design. For example, architecture should include such classifications as federal, state and municipal public buildings, ecclesiastical, amusement, educational and store buildings, transportation and warehouse buildings, club houses, libraries, and urban, country and cottage residence design, etc. There should be classifications for landscape gardening, park and city improvement. Similar classifications should be made for design in the arts of sculpture and mural painting as well as for the decorative arts.

"7. That first, second and third honors be permissible in each class.

"8. That competitors for the above honors must be members of the A. L. A.

"9. That a diploma of honor in architecture, sculpture and mural decoration be awarded during the year, or interim between convention sittings. This diploma not confined to members of the A. L. A

"10. That a fee of 25 cents be charged to cover the necessary expenses of exhibition. The jury should be entertained and paid traveling expenses—and debarred from competing for honors; to be asked to serve is sufficient honor for the year.

"11. Each work should be labeled with the designer's name and address and the class of design in which it is competing, thus obviating the necessity for a printed catalogue of exhibits.

"12. That an illustrated catalogue of honored exhibits only, be prepared at close of the exhibition, to be distributed at a price to cover the cost. Such a work might be published with, or containing, the proceedings of the convention, thus making a valuable year book.

GROUP TAKEN AT THE PLANT OF THE STANDARD SANITARY MANUFACTURING COMPANY

"The advantages of the above plan, when it can be fully matured and amended, seems too obvious to need further elaboration in this report and I therefore recommend that a committee be appointed by the chairman of the convention to elaborate and complete a plan for the reorganization of the present "circuit" plan, such committee to report to the present convention before its final adjournment.

There was no report on current club work.

Mr. Ash, chairman, reported for the committee on education. He said that there is no question more vital with the architectural profession than the education of its prospective members. With the architect, if he is to be worthy of the name, the development of a correct taste is most essential. An early familiarity with the best examples of painting, sculpture and architecture, is necessary to develop the taste and critical faculties. With this developed taste, critical faculty should be coupled, a mind carefully trained to observation and study, and an imagination stimulated b ythe best that our literature has to offer. The subject of this paper naturally divides itself into two heads: 1st. That relating to the education of the student, who has his entire time to devote to his studies—the college man. 2nd. That relating to the education of the student, whose entire time is not his own—the architectural draughtsman. The first division of this report deals with the educational facilities that are offered at our architectural schools and colleges. In this respect the system of architectural education in this country has undergone a complete change during the past twenty years. Up to the seventies and eighties the architectural student began his technical training by

entering the office of some practising architect, practically as an apprentice. In the course of time the embryo architect builded a very flamboyant educational superstructure on, in many instances, a very insecure architectural foundation.

The first forward step was taken in 1866, when an architectural course was established at the Massachusetts Institute of Technology. With the establishment of a number of traveling scholarships, such as the Rotch, Columbia, McKim, University of Pennsylvania, John Stewarts, etc., and the increased number of Americans who became students in, or graduates of, the Ecole de Beaux Arts, the question began to be asked whether the adoption of the atelier system and the consequent transference of the subject of architecture to a division in a college of the fine arts would not produce more beneficial results.

Before advocating the adoption of the French atelier system by our colleges and universities, it will be well to remember that we have in our institutions no "ateliers" nor any prospect of having any. As Professor Ware says, "the ateliers" are the backbone of the whole French system. Those now in charge at Columbia have evidently overruled Professor Ware's objections, as the atelier system is to be tried there in the near future. Referring to the circular relating to the organizing of the architectural course under a faculty of the fine arts, received from Professor Hamlin, we find the following statement:

"Official Studios.—The university maintains three studios or draughting rooms for instruction in design; one under the direction of Mr. Charles F. McKim, one under the direction of Mr. Thomas Hastings, and one at the university under the direction of Mr. W. A. Delane (advanced and postgraduate design), and Mr. A. H. Gumaer (elementary and intermediate design). The student may elect the studies which he will attend, subject to the limitations of the capacity of each.

"Private Studios.—Students of advanced and postgraduate design are also at liberty to pursue their work in design at any private studio recognized by the university. At present the studios conducted by Mr. H. F. Hornbostel at 123 East 23rd street, and by Mr. Donn Barber at 147 East 42d street, and by Messrs. Blair and Van Pelt at 122 East 23d street, are thus recognized by the university."

The table which accompanies this report is compiled from information furnished the committee by the professors of architecture in the leading institutions in the country. The conditions revealed by this table are most encouraging and should be received by each member of the Society with satisfaction.

Massachusetts Institute.—Organized in 1866; 124 students enrolled; 13 professors and instructors; a course in architectural engineering since 1897; a course in landscape architecture since 1898; degree given, B. S.; number of units of work per week (3 hour day to 1 unit), 24; no evening course; no traveling scholarship.

Cornell.—Organized in 1871; 72 students enrolled; 7 professors and instructors; course in architectural engineering; no course in landscape architecture; degree given, D. of Arch.; number of units of work per week (3 hour day to 1 unit), 17; no evening course; traveling scholarship, $1,000, 2 years.

University of Iltinois.—Organized since 1871; 90 students enrolled; 5 professors and instructors; course in architectural engineering; course in landscape architecture; degree given, B. S.; number of units of work per week (3 hour day to 1 unit), 18; no evening course; no traveling scholarship.

Columbia.—Organized in 1881; number of students enrolled, 72; course in architectural engineering; no course in landscape architecture; degree given, B. S.; number of units of work per week (3 hour day to 1 unit), 20; no evening course; traveling scholarship, McKim-Columbia.

Pennsylvania.—Organized in 1890; 110 students enrolled; 8 professors and instructors; course in architectural engineering; no course in landscape architecture; degree given, B. S.; number of units of work per week (3 hour day to 1 unit), 19; evening course; traveling scholarship; alumni scholarship.

Harvard.—Organized in 1893; 98 students enrolled; 9 professors and instructors; no course in architectural engineering; course in landscape architecture; degree given, B. S.; number of units of work per week (3 hour day to 1 unit), 22; no evening course; 2 traveling scholarships.

George Washington.—Organized 1894-1905; 30 students enrolled; 4 professors and instructors; no course in architectural engineering; no course in landscape architecture; degree given, B. S.; number of units of work per week (3 hour day to 1 unit), 20; evening course; no traveling scholarship.

Washington.—Organized 1902; 25 students enrolled; 3 professors and instructors; course in architectural engineering; no course in landscape architecture; degree given, B. S.; number of units of work per week (3 hour day to 1 unit), 18; evening course; no traveling scholarship.

Drexel Institute.—32-60 students enrolled; 4 professors and instructors; no course in architectural engineering; no course in landscape architecture; no degree given; evening course; no traveling scholarship.

Penn Academy.—Organized 1902; 24 students enrolled; 4 professors and instructors; no course in architectural engineering; no course in landscape architecture; no degree given; evening course; Cresson scholarship, $2,000.

The second division of this report deals with the educational facilities that are offered to the architectural draughtsman who has not had the opportunities for a college education or foreign travel and study. Would not increasing the facilities for the education of the great body of architectural draughtsmen be a worthy field in which to direct the activities of this society?

There are at present two channels through which this class of students may supplement their regular office work, one by the correspondence schools (which have no influence on design), and the other is through the ateliers organized under the auspices of the New York Society of Beaux Arts architects. This society has become a great factor in developing the standard of draughtsmanship and design in this country, for in addition to the ateliers in New York City already mentioned, ateliers have been established in the following cities under the direction of the following architects:

Theodore Pietsch, Architecte diplome par le Gouvernement, Washington, D. C.

Paul P. Cret, Architecte diplome par le Gouvernement, T Square Club Atelier, 1204 Chancellor street, Philadelphia, Pa.

D. Despradelles, Architecte diplome par le Gouvernement, Massachusetts Institute of Technology, Boston, Mass.

M. Prevot, Architecte diplome par le Gouvernement, Cornell University, Ithaca, New York.

Prof. Frederick M. Mann and Louis C. Spiering, Architecte diplome par le Gouvernement, Washington University, St. Louis, Mo.

E. B. Homer, Rhode Island School of Design, 11 Waterman street, Providence, R. I.

Prof. Percy Ash, George Washington University, Washington, D. C.

B. E. Holden, 175 Dearborn street, Chicago, Ill.

Claude Fayette Bragdon, Cutler Building, Rochester, N. Y.

Charles Peter Weeks, 510 Montgomery street, San Francisco, Cal.

Paul B. Tuzo, 1114 Madison Avenue, Baltimore, Md.

By reference to the table given under section No. 1, it will be seen that only three universities in addition to the Pennsylvania Academy of the Fine Arts, and Drexel Institute, offer opportunities for evening instruction in architecture, but as this evening instruction is given in two out of the three colleges through the affiliated Beaux Arts ateliers, the draughtsman must rely as alrealy stated on the correspondence schools and on the Beaux Arts Society for systematic instruction.

It is to supplement and endorse this excellent Beaux Arts system, which has already had such marked influence on the development of the architectural draughtsman of this country that the committee made the following recommendation:

"Each club in this League is requested to organize, where a Beaux Arts atelier is not already in operation, to elect the best designer, and one acceptable to the Beaux Arts Society, in the club or community as patron, and then to make application to the Beaux Arts Society for the problems in design issued by them. The results of the adoption of this recommendation by the clubs composing the League would mean an increased number of students, working on LIVE problems, solving these problems, thoughtfully, truthfully and rationally, developing the elevation, logically, from the plan, and producing designs in harmony with the great twentieth century in which we live. Your committee feels that a marked improvement in American architecture would surely result from such an extension of this system."

Speaker Dunning: "The next order of business is special committees."

Mr. Frederick Lamb, chairman of the committee on Civic Alliances, said: "I wish to say a word on the question of organization. There are too many organizations, and we do too little. It is with great pleasure that I note the presence of the Institute at this convention; also the presence of a man like Mr. Bitter, and of men lige Mr. Berg and Mr. Wallis, who are or have been secretaries of our New York organizations. It seems to me the most important question before the Architectural League at the present time is how they are going to concentrate their energies to accomplish something. Nothing will be done unless you do it yourselves, and this organization has the ability to do it. It represents in architecture practically what the Society of American Artists in New York represents in the profession of painting. It is impossible for one individual to sacrifice the necessary time, the necessary money, or give up the necessary effort to make this work the success it ought to be, and I sincerely hope, before this convention adjourns, some definite action will be taken by which this convention will establish machinery that will collect the information for which it exists, and put this on file in each of the constituent organizations, for reference for the various public authorities in each individual city. To explain what I mean, I will give you an example. I am now in receipt of an inquiry from Richmond in reference to the rearrangement of Richmond, one from New Orleans

in reference to the rearrangement of New Orlans. Only a few weeks ago I was called to Chicago to speak before the Commercial Club of Chicago at the opening of their new municipal museum, and in the month of January I spoke eleven times. You can see this is utterly impossible to continue. The strain is so great. I practically made up my mind to cancel all engagements for the coming season. It is imperative that this great movement be taken up by an organization."

Speaker Dunning: "I wish to announce before we proceed with the regular business, that the delegates here have received an invitation from Messrs. Rutan & Russell to be their guests at a luncheon to be given at the DuQuesne Club. Unless the convention disapproves, we will accept the invitation and leave here at one o'clock."

Speaker Dunning: "We will listen to the report of the committee appointed to act upon the reports of the standing committees for last year, and this report touches upon all of the reports of the standing committees submitted to the convention yesterday."

Secretary Ash read the report as follows:

REPORT OF THE EXECUTIVE BOARD

Mr. William Ittner of St. Louis, President.

Your committee having considered the above report, recommends that the following rules be adopted:

1. A recommendation that a committee on co-operation with the American Institute of Architects be appointed and requested to report at the next convention.

2. That the printing of the reports of this convention in the form used in the past be discontinued, but that a limited number of copies be prepared at small expense for the use of the various clubs and committees.

3. A recommendation that the suggestion contained in Clause 4 of this report, relating to the establishment of fellowships in the architectural schools of America, be adopted.

4. A recommendation that the Architectural League of America establish and maintain an annual traveling scholarship to be competed for by representatives of each constituent organization in the League. Representatives to be selected by preliminary competition in each club. This to be designated as the Traveling Scholarship of the Architectural League of America, and the necessary funds to finance the same to be raised by popular subscription in the various cities represented by the constituents of the A. L. A.

REPORT OF THE COMMITTEE ON ALLIANCE AND CIVIL ORGANIZATIONS

Mr. Fred Lamb of New York, Chairman.

Your committee having considered the above report, recommends that the following rules be adopted:

1. A recommendation that the Architectural League of America co-operate with the Alliance of Civic Organization in such manner as the executive board may see fit.

2. A recommendation that a committee on municipal improvements be appointed to compile and publish a review of this work at the expense of the Architectural League of America. This expense not to exceed $200.

REPORT OF COMMITTEE ON EDUCATION

Mr. Percy Ash of Washington, Chairman.

Your committee having considered the above report, recommends that the following rules be adopted:

1. A recommendation that the committee on education be requested to prepare a syllabus of the work for the use of the individual clubs and to supply a copy of same to each.

REPORT OF THE COMMITTEE ON PUBLICITY AND PROMOTION

Mr. N. Max Dunning of Chicago, Chairman.

Your committee after having considered the above report, recommends that the following measure be adopted:

1. A recommendation that the policy of the Architectural League of America henceforth be that the personnel of each committee be composed of members residing in the same city, and that the chairman of each committee be appointed by the speaker of the convention, and that each chairman recommend to the executive board for ratification, the names of the other members of this committee.

REPORT OF THE COMMITTEE ON EXHIBITION CIRCUIT AND FOREIGN EXHIBIT

Mr. Newton A. Wells of Champaign, Ill., Chairman.

Your committee having considered the above report, recommends that the following measures be adopted:

1. In order to secure better results in this direction, it is recommended that the circuit exhibition be discontinued, but that constituent members of the A. L. A. desiring exhibitions from other cities may obtain them upon application to the executive board.

2. A recommendation as amended, that at each convention of the Architectural League of America, each club send with its delegation a limited number of works of architecture and the allied arts, representative of their community, for exhibition at the sessions.

3. A recommendation that the matter of awards in connection with the exhibition referred to, and recommendation too, be laid over until the next convention.

4. A recommendation as amended, that the Architectural League of America establish and publish annually an architectural review consisting of illustrations and essays or addresses selected from the subjects published by the various clubs in their exhibition catalogues, and from the addresses prepared and read to the various clubs of the A. L. A., and that in order to facilitate this work, the clubs be requested to adopt a uniform size of page for all illustrated catalogues and to preserve all plates and etchings for use in this work. Any profits derived from the sale of these books are to be devoted to the maintenance of the A. L. A. traveling scholarship.

All the recommendations of the committee upon reports of the standing committes for 1904 were adopted after full discussion.

Mr. Wise: "I move that the Architectural League of America henceforth require from each of its constituent members, a short letter containing the account of the activities of the city organization, the letter to be submitted quarterly, and that the executive board submit to each constituent organization a similar letter, embodying its own activities for a period of three months." Mr. Wise's motion was carried after discussion.

President Ittner: "Is it possible for the delegates here representing the various clubs to give in the names of their correspondents? Of course, I think this suggestion of Mr. Pottle, that the delegates become the correspondents, is an excellent one, but if that doesn't meet with favor in all clubs, I think the delegates should designate such corresponding member before the convention."

The Banquet

Speaker Dunning asked President Ittner to take the chair, and then said: "I should like to speak on that question. There are delegates here from every club, practically all of the clubs of the United States, and now is the time to get the men to signify their intention to carry out the action of the board. This detail of who shall write the letter, or anything of that kind, is absolutely immaterial. The main thing is the letter and what it contains. I think the delegates here from each of the different clubs, if they will not do it, can guarantee they will see that it is done. Let us get some one on record as guaranteeing that they will go back and find some means to get this letter written every three months. I therefore move that the roll be called and certain delegates, selected by their delegations, shall come up here and sign their names."

Mr. Pottle: "Isn't the present delegate responsible to the League for that?"

Mr. Dunning: "Yes, sir."

Mr. Pottle: "Why not make him responsible personally and if after returning to his club, he can shift that to his secretary, all right; but he should be responsible, and the names placed with the secretary of the League, and he must look to them for that information."

Mr. Dunning: "My idea in making this particular motion was that there has been an inclination expressed on the part of some of the delegates that they did not care to assume that responsibility directly themselves. It is to avoid the possibility of slipping up through some little technicality, that I make my motion that some one become responsible."

Mr. Berg: "I am in favor of the idea personally, but it seems to me that it will be almost impossible in some cases for the delegate to so obligate himself. I am not on the executive board of the New York League, nor do I hold any position in the League, and while I should like to see a report sent every quarter, I could not so obligate myself. How could I go to the executive board and say, 'Give me the data. I want to write about this.' They would say I was taking too much upon myself. I am in favor of the idea, and I don't doubt that the Architectural League of New York will be so. I am willing to go back and endorse the idea and report to the executive body of the New York League that such is my opinion, and do what I can."

Mr. Dunning: "Of course, we can only obligate ourselves under certain conditions, 'so far as in our power lies,' to use Mr. Roosevelt's expression."

Mr. Dunning: "I will withdraw my motion, if my second will allow me, and instruct the secretary to call the roll."

Architectural League of New York, Mr. Berg: "I approve of such action, and will do all I can."

T Square Club, Philadelphia. Same.

Cleveland Architectural Club: "We have the majority of the executive board here, and we sanction everything done so far."

Mr. Berg: "It seems to me the chairman of the delegates represents his body. I am the chairman of our delegation, and I am speaking for the whole delegation."

Mr. Wise: "It seems to me that the objection of personal responsibility is illy taken, in view of the fact that we do not demand any official information. We say nothing about the contents of the letter. If you cannot get all the information you desire, give the information you have at hand, and the letters will have the tone of voluntary contributions."

The following gentlemen pledged themselves for the remainder of the clubs: Cleveland—Mr. Schneider; Pittsburg—Mr. Comes; Detroit—Mr. Pottle said: "The club will know this is being taken up"; St. Louis—Mr. Russell; Washington—Mr. Ash; University of Illinois—Mr. Clay; National Sculpture Society—Mr. Bitter: "I don't know whether there will be much of a report, but I will tell the authorities of the society of your intentions and of your wishes, and I will see that they will be properly received and carried out"; Society of Mural Painters—Mr. Lauber: "I will make every effort to induce them to comply with your wishes"; Toronto Club—Mr. Hynes.

Speaker Dunning: "The convention is now ready for any general business the delegates care to bring up."

Mr. Hynes: "Under that heading I would like to bring to your attention the matter of changing a clause in the constitution. There has been some discussion here in regard to the schools which are not in position to contribute to membership in the ordinary way. It was said they might join as allied members. This clause calls for the dues to be the same in both instances. I notice also an amendment, that a notice of an amendment must be given one day and acted upon the next. We are now on the second day, and it is not possible to bring this up tomorrow."

After discussion by members, Mr. Hynes again took the floor.

Mr. Hynes: "I would like to give notice of an amendment to the constitution for the establishment of an associated membership to be brought up at the next convention."

Speaker Dunning declared a recess of five minutes to discuss the question. Upon the meeting being called to order, Mr. Hynes said: "I would move that we give notice of a motion to be made a special order of business of the next convention, of an amendment to the constitution, creating an associate membership without power to vote and without dues, for the purpose of taking in the architectural school clubs."

The motion was seconded. The chair decided that no vote was necessary.

Mr. Berg: "Would it be in order to make a motion to empower the executive committe to remit dues to such allied bodies as they see fit up to an obligation of not less than $10.00; that is, if they are paying $25.00, they can remit $15.00?"

Speaker Dunning: "Yes, sir."

Mr. Berg: "Then I make that motion."

The motion was seconded.

Mr. Berg: "I would amend that motion and add, 'It being understood that they shall not have the power to vote.' "

Speaker Dunning: "We are getting into a rather long discussion here. I think the way to get through that is simply for the chair to rule that motion is in order, and the chair so rules."

Mr. Ittner: "I call for the question on Mr. Berg's motion."

The motion was carried.

Speaker Dunning: "We are still ready for any general business that may come before this convention."

It was moved by Mr. Berg, seconded and carried, that the convention adjourn until 3 o'clock in the afternoon.

TUESDAY AFTERNOON

One of the pleasant events of the convention and one which will linger long in the memories of the delegates was the luncheon given at the Du Quesne Club, Tuesday afternoon, April 18, by the firm of Rutan & Russell, of Pittsburg.

The tables were arranged in the form of a T square and were very prettily decorated with asparagus fern, carnations, and candelabra. The delegates were lunched in royal style and had the pleasure of meeting the members of the Pittsburg Architectural Club. Informal speeches were made by William B. Ittner, of Saint Louis, Carl Bitters, president of the National Sculptor Society, Frederick S. Lamb, of New York, and Joseph Lauber, of the National Society of Mural Painters. William S. Eames, president of the American Institute of Architects, was also present and made a speech.

Mr. Bitters, who is one of the best known sculptors in America, in addressing the gathering, touched upon originality of design in art and architecture, deploring the fact that there was so much imitation and incongruity in the productions of Americans today. He advocated a feeling, originality and appropriateness, and appealed to the masters of the craft to put more spirit into their productions. His remarks were followed by a prolonged outburst of applause.

A vote of thanks was extended to Messrs. Rutan and Russell for their delightful entertainment and was followed by three rousing cheers.

After the luncheon the delegation returned at once to the hotel to resume the afternoon session.

Mr. Ittner, chairman of the committee to suggest names for the standing committees for the ensuing year, made the following report:

"After consideration of this whole matter, the committee on Committees would respectfully submit the following report:

"We would recommend as the chairman of the new Publicity and Promotion committee, the one to be organized under our new scheme of organization, Mr. Wise.

"As the chairman of the committee on Current Club Work, we will recommend Mr. Schneider, Cleveland.

"As the chairman of the committee on Education, Mr. Newton A. Wells.

"The committee on Co-operation with the American Institute of Architects, Mr. E. J. Russell.

"Committee on Municipal Improvements, Mr. Frederick S. Lamb."

Mr. Hamilton moved that the report be adopted, and the motion was seconded and carried.

Speaker Dunning: "The next order of business is the election of officers for the ensuing year of the Architectural League of America, and nominations for president are in order."

Mr. Hamilton: "I wish to nominate Mr. Wm. B. Ittner of St. Louis, to succeed himself." The nomination was seconded.

Mr. Wise: "We have all realized the serious work of the Architectural League for the coming year, for many years. We realize that the administration of the League should be focused in one of the western cities, and there is no city, I think we will all agree, which can better and more ably wield the administration for the next year than the city of Chicago, and I take pleasure in nominating a citizen and representative architect of Chicago, and also one of our

representative members, one who has handled the business of the present sessions ably, and who enjoys the trust of every member of the League. I take pleasure in nominating Mr. N. Max Dunning of Chicago." (Great applause.)

Mr. Ittner: "I wish to second the nomination of Mr. Max Dunning."

Mr. Dunning: "To the gentlemen who have so kindly proposed my name and seconded it, and gentlemen of the convention, I wish to say I appreciate the honor you have conferred upon me by nominating me, and I feel that in view of the interest I have in the League and my desire to see it succeed, and the belief that it has a great future before it next year, all prompt me to decline the nomination you have offered me, in favor of Mr. Ittner of St. Louis. We have the utmost confidence in Mr. Ittner. He has done a great deal of work, and his executive board has accomplished a great deal, and I feel that the interests of the League demand that we should elect him to succeed himself, that we should elect the entire board to succeed itself. I feel that in doing so we are working for the best interests of the League. Therefore, without any further explanation or excuses, I hope you will accept the withdrawal of my name. It is not because I do not appreciate your kindness in nominating me. It is a great tribute, I assure you. It is simply because I am interested in the work of the League, and I feel sincerely that it will succeed better if continued under the present management than if I were to attempt to pilot it through the next year myself. I am willing to give my entire support and shall work conscientiously and sincerely for the good of the League, but I feel that I am a more useful member simply as a layman than as an officer. Therefore, I hope you will accept my declination and that the men who proposed and seconded it will rally to the support of Mr. Ittner. I hope you will all give him your support and make the next year the most successful in the history of the Architectural League of America. We all want to pull together. We want to make his election unanimous. We want to show him that we are going to do everything in our power to make this year the banner year of the League, so the question will no longer come to us, 'What are you doing?' We want every one to know what we are doing, and I believe they will have tangible proof."

Mr. Helfenstoller: "Any man who can speak before us in the manner that Mr. Dunning has just spoken is the man who can administer the affairs of the Architectural League of America for the year. He has spoken so eloquently, and with his own customary and usual modesty. We are all familiar with this clear-headedness, and, gentlemen, I don't think we should tolerate for one moment the withdrawal of Mr. Dunning's name."

Mr. Ittner: "I wish you to allow me to withdraw in Mr. Dunning's favor and make his election unanimous." (Applause.) "The present board has labored, of course, under the disadvantages of all other boards, but I feel that from now on it will be comparatively easy sailing, because we have laid down certain definite propositions on which the incoming board may work. The Chicago club is, perhaps, the strongest club in our organization, and I feel with Mr. Dunning as president, backed up by the energy and push of the Chicago club, the League will be in splendid hands for the coming year, and I hope you will permit my name to be withdrawn."

Mr. Lauber: "Since we have two candidates in the field, both of whom are excellent and acceptable and both so very modest that they will not accept this nomination except it is forced upon them, I suggest we take an informal ballot. I make that motion." Mr. Lauber's motion was seconded and carried. Mr. Schneider and Mr. Clay were appointed tellers.

Mr. Dunning: "The chair wishes to ask Mr. Hynes of Toronto to take the chair and assume the office of chairmanship, attending the settlement of this question. I might further announce that according to the constitution, each delegation has collectively one vote. I think that is generally understood. To understand this, each individual has the right of the fractional vote that he represents of the whole delegation. You can split your votes; collectively each delegation has only one vote."

Chairman Hynes: "I would ask the secretary to call the clubs and see that each member who is entitled to vote has deposited his vote with the tellers."

During the interval in which the tellers were counting the votes, Mr. Dunning resumed the chair and the delegates listened to the revised resolution to be submitted to the Allegheny county commissioners, which read as follows:

A resolution to be submitted to the county commissioners of Allegheny county, Pittsburg, Pa.

The following resolution was unanimously passed at the sixth annual convention of the Architectural League of America, held in Pittsburg, April 17 and 18, 1905, and the secretary was instructed to forward the same to your honorable body.

Whereas, the county commissioners of Allegheny county, Pa., are contemplating an addition of two more stories to the Allegheny court house; and

Whereas, the said Allegheny court house is one of the most noted monumental public buildings of this country, the best example of Romanesque architecture in America, a great source of inspiration to all lovers of art; and

Whereas, it is considered to be the most representative work of the late Henry Hobson Richardson, and a possession of which the City of Pittsburg may be justly proud,

Resolved, that we, the delegates of the convention of the Architectural League of America, deplore any action such as the contemplated addition, inasmuch as it will undoubtedly ruin the beauty, dignity and grandeur of this structure,

Resolved, that if additional room is required, we recommend the purchase of adjacent property on which may be erected a new building conforming to and equalling the architectural style of the existing structure.

Mr. Hynes: "Moved that the resolution as read by Mr. Lamb be accepted." The motion was seconded and carried.

After the votes had been counted, Secretary Ash announced the following result: Mr. N. Max Dunning, 9 1-12 votes; Mr. Wm. B. Ittner, 2 11-12 votes.

Mr. Ittner: "I move that Mr. Dunning's election be made unanimous." The motion was seconded and carried with great applause.

Mr. Dunning: "I think one of the immediate sad features of this affair is the speech I am expected to make. The ever-present sad feature, at least for one year, will be the duties I will have to perform. However, of course, it would not be true if I appeared not to appreciate or realize the honor you gentlemen have seen fit to confer upon me. I realize my own short-comings, but having been elected president, I assure you I shall do everything that lies within my power to make the office a success, and so govern the organization that the next year will be one of great accomplishment; that these different ideas that have been promulgated at this meeting shall be carried out and made operative just as far as it is possible for me to do so. I am very anxious to see the next year of the League a very successful year. I feel it is a critical year, the turning point of the League's work. I feel that the League stands in the position, a good deal, of a child organization, that has now put away its knickerbockers and taken on a man's clothes. From now on we must fill the position of a matured organization, and we are going to try to do it. The only way this is possible is that the president and executive board be given the hearty co-operation of all the constituent members. If we do not receive that, the result can only be failure. I want each one to feel itself a co-operative institution. Each one has interests at stake. Those interests call for a personal sacrifice from every man. We cannot accomplish anything without a personal sacrifice. These duties take time, and time must be given, and will be well repaid in the long run. Therefore, the only reason I could be tempted to accept the enormous responsibilities of this office is the belief that I have the co-operation of all the representatives of the different clubs that form this Architectural League of America. I am going to call upon you to work and expect you to work with me. I shall endeavor, as the president, to dictate a policy that will accomplish the things that have to be done, and I shall expect you to take up the work and see that it is done. The success of this thing is in unity of action. We must all work together and push in the same direction. That means we must follow the direction from the central body and work systematically for the same ends. If we do that, it doesn't make any difference who the president is, and that is the only reason that can justify my being here. I will depend on the members to do the work and permit myself to be the figurehead. We all understand in this election the reasons for this voting, how they happened to come about. Mr. Ittner and I were both sincere in wishing to withdraw, but the League didn't see fit to accept our withdrawal. Therefore, the vote came, and it means that Mr. Ittner was a little more successful in conducting my campaign than I was in conducting his. It bears out my previous statement that Mr. Ittner is more of a diplomat than I can hope to be. I thank you very much." (Applause.)

Mr. Ittner: "It is with great pleasure, Mr. President, that I rise to congratulate you upon your election. The matter of this election was a matter of great concern to the outgoing board, and we talked it over among ourselves very deliberately and concluded to do this thing, and we have done it. I feel that the affairs of the League are in pretty safe hands for the coming year. You have a strong organization at your back, a strong organization financially. I want to say to you, sir, that at any time you telegraph for aid from our end of the C. & A., you get it, and if there is anything we can do to help you in your administration, in speaking for the club, I want you to call upon us. Again I congratulate you, both you and the League."

Mr. Hamilton: "I wish to congratulate the Architectural League of America and the Chicago Architectural Club upon the conclusions we have just reached, and I wish to pledge to Mr. Dunning as far as I am able to do it, the entire co-operation of the power and finance and labor of the

Chicago Architectural Club to enable him to carry out the duties of his office and the duties of the committee which is working under him. And I wish to assure him that as far as I am able to do so, and as far as my executive committee is able to do so, I am certain that his work will receive the hearty co-operation of his local club." (Applause.)

Mr. Ittner: "The next order of business is the nominating of a place for the next convention. I want to rise, Mr. President, to place in nomination the city of New York." The nomination was seconded.

Mr. Ittner: "I would like to see a meeting of this League in New York City in connection with a meeting, if possible a full meeting if we can get it, so far as its social features are concerned and its business as well, with the sculptors and mural painters' societies. I think it will do much good to the League and to the allied professions, provided, of course, the New York fellows aggree to it."

Mr. Wallis: "I want to say with a great deal of pleasure, that on my return to New York on Thursday evening at a meeting of the executive board of the Architectural League, I propose to make them a speech about this convention, about your enthusiasm, and I do not think there is any danger in my making the statement that the Architectural League will be simply tickled to death to have you there next year. We will do everything we can for you, and I have no hesitation in saying that the New York League will be immensely delighted to receive you in some form, in the proper form, and will give you the time of your lives."

Mr. Bitter: "I hope it is not being construed as any hesitancy on the part of the New York delegations, that we did not rise with cheers immediately. It was merely modesty. After it has been stated that the city of New York would be acceptable to some of you, it was proper for Mr. Wallis to say what he did. I am vice-president of the Architectural League, and know enough about the feeling of the League to say now that the League in New York will be very glad indeed to do what is necessary on an occasion of that kind, and will extend a most hearty welcome. The National Sculpture Society will join the Architectural League most sincerely in every effort to bring about a successful meeting in New York. I believe New York can offer many advantages. It might be arranged perhaps that the convention could take place at the same time that some of the notable exhibitions take place in New York. While we cannot make any definite promises at the present time, I am sure there will be a good deal of interest for the delegates when they come to New York." (Applause.)

Mr. Lauber: "I would like to say the same for the Society of Mural Painters. Although not so strong numerically, you will find a most hearty welcome from us." (Applause.)

Mr. Russell: "I move that the time of the next convention be left to the nominating board, in order that they may arrange if possible, to co-operate to the fullest extent with the New York societies."

Mr. Ittner accepted Mr. Russell's motion as an addition to the motion previously made by him, and the whole was seconded and carried.

Mr. Hynes: "I would like very much to move a hearty vote of thanks to the outgoing officers who have labored for more than a year in behalf of the Architectural League of America, and would also like to move a similar vote of thanks for the hospitality we have received from the Pittsburg club, particularly Mr. Comes, who has been indefatigable in his efforts to make us at home." The motion was seconded and carried.

Mr. Russell: "I think it is no more than right that we should recognize the most interesting time which we had today, by extending to Mr. Frank Rutan and Mr. Fred Russell of Pittsburg, a most sincere vote of thanks for their hospitality. It was, in my opinion, one of the most interesting things of the entire convention, and coming as it did from the representatives of the American Institute of Architects, for they do represent them in Pittsburg, it is all the more acceptable, and I should like to have that motion passed." The motion was seconded by Mr. Ittner, and carried.

Mr. Skeel: "I move that the thanks of this organization be extended to the Standard Sanitary Manufacturing Company for their courteous treatment of the delegates yesterday." The motion was seconded and carried.

Mr. Hynes: "Still another vote of thanks; that is, to the officers of this convention who have presided here and acted as secretary during the interval of the convention in Pittsburg, to whom every member owes a deep debt of gratitude. I move this vote of thanks be extended to them." The motion was seconded and carried.

President Dunning: "We are through with the business of this convention, and it gives me great pleasure to announce to you that we have with us this afternoon Mr. Titus de Bobula, of Pittsburg, an architect, who will address you, and I will ask Mr. Pfeil to escort Mr. de Bobula to the front of the room and we will listen to his paper."

Mr. de Bobula's paper on American Style, will be published in the May number of the INLAND ARCHITECT.

"The Grouping of Public Buildings," a paper delivered at the public meeting held at the Conservatory of Music Monday evening, by Frederick S. Lamb of New York City, will be printed in full in the May number of the INLAND ARCHITECT.

THE NEW PRESIDENT

N. Max Dunning, the newly elected president of the Architectural League of America, was born in Kenosha, Wis., in 1873. Mr. Dunning received his early education in the high school of Madison, Wis., and later entered the state university, where he completed his studies. He has been a resident of Chicago for the past twelve years, and for the past six years has been connected with the firm of Jos. C. Llewlyn. Mr. Dunning has always been prominent in the work of the Chicago Architectural Club, having held numerous official positions in that organization, among them being secretary and chairman of numerous committees. As secretary of this organization, he was instrumental in the formation of the American League of Architects and was secretary of the first convention of the League, which was held at Cleveland, Ohio, in the year 1899. He also had the honor of carrying away the first traveling scholarship of the Chicago Architectural Club, spending seven months of study in Europe. Last winter Mr. Dunning spent several months traveling through Italy and northern France. He has been an instructor in the Chicago Architectural Club, having had charge of various classes in pen and ink work.

AN INTERESTING PLANT

During the afternoon of Monday no session was held and the visiting delegates were driven about the city in carriages as the guests of the Standard Sanitary Manufacturing Company. A thorough inspection of the plant of this extensive concern was one of the features of the entertainment of the afternoon. The Standard company manufacture porcelain baths and plumbing goods, and the delegates and their friends were shown the construction of these articles from the time the molten iron is placed in the molds up through the various stages until they are turned out a finished white enameled product. The process of enameling and decorating was of particular interest to the architects. The entertainment culminated in a photograph of the entire group, taken upon the top floor of the new factory and warehouse which is about completed, and an appetizing luncheon served in the ante room adjacent to the offices of the concern. The delegates unanimously extended a vote of thanks to the Standard Sanitary Manufacturing Company for their genial hospitality.

An attractive souvenir in the shape of a wash bowl, with miniature faucets and marble slab complete, was presented to each visitor upon his departure.

THE BANQUET

At the banquet held Tuesday evening, C. G. MacClure of Pittsburg, was the toastmaster. Wm. B. Ittner, N. Max Dunning, Wm. S. Eames, Jos. Lauber, J. P. Heinz, E. Z. Smith, Dr. John S. Brashear, John T. Comes and Director Arthur Hamerslag of The Carnegie Technical Schools, were among the speakers. Mr. Smith, who represented the Art Society of Pittsburg, said in his speech, "I think I can safely promise on behalf of the citizens of Pittsburg, that the court house, which is the greatest creation of the world's greatest architect, will not be changed in any line or story." Mr. Hamerslag, of the Carnegie Technical Schools, told the delegates the purposes of the institution in relation to architecture. Three types in architecture will be taught in the curriculum and special emphasis will be laid on the molding of the character of the young men. John Molitor, of Philadelphia, spoke on the relation of mural painting to architecture. He made a plea for the use of more color in outside decoration, stating the architecture of our buildings was too solemn and that architects appeared to be afraid of colors. The menu card bore on the front page a picture of the court house, and on the third page was the picture of the architect, under which was the following inscription: "We owe it to the memory of Henry Hobson Richardson to preserve this masterpiece in all its beauty, dignity and grandeur for the mental health, power and pleasure of the coming generation."

COMMITTEE APPOINTMENTS

The following appointments were made for chairman of the various committees:

Committee on Publicity and Promotion, Herbert C. Wise, Philadelphia.

Committee on Education, Newton A. Wells, Urbana, Ill.

Committee on Current Club Work, Chas. F. Schneider, Cleveland.

Committee on Alliance with Civic Organizations, Frederick S. Lamb, New York City.

the most valuable property interests in the city as well as of his ward, said:

"Recognizing that my own knowledge was not sufficient to guide me in this technical matter, I wrote to some leading architects and found they disagreed. One answered that he considered cinder concrete all right. Another said he would hate to build a building with the material, as he would be unable to sleep well nights for fear of what might happen. It seems to me that where there is such a difference of opinion we had better follow the recommendations of our committee, which has had the aid of advice from the best experts in the city and whose report was unanimous."

While it may be that conflicting business interests find expression in the vote of a city council, its action, if deemed not right, can be largely nullified if the owners of property and the architects who are their advisers and agents, will build with the best material obtainable instead of trying to see how close they can come to the violation of a law. It is this spirit of "everything is right that is legal" that demands reconstruction, and not the building laws. If severe penalties were attached to the result of improper construction, whether according to the building ordinance or not; if a "fireproof" building burns or a frozen mortar wall falls, let the owner, architect and contractor be held liable. Then the technical construction of a building law would stand as a guide rather than a prohibitory boundary. There is as much dishonesty in "skinning" a building or introducing a material of known inferiority as there is in the gold brick enterprise or the "get rich quick" scheme of the adventurer, and the architect who allows a client to use any material that he himself believes to be combustible and calls it fireproof should find it hard to satisfy his conscience, whether the building ordinance of his particular locality permits it or not.

Present Basis of Architectural Practice

One of the "signs of the times" is the rapid advance made by the architectural profession in gaining recognition of its professional status by the public, and particularly the government. While it is a long period between Thornton and the supervising architect and others in active practice at present, the period is marked by a dark age in which the architect became a house carpenter and his art known to the public as that of a picture maker. In the last two decades this has been changed. The spark kept alive by Bullfinch and Walter, suddenly burst into flame in that grand galaxy of artists led by Hunt, Richardson and Root whose work, with those phenomenal creations, the tall office buildings of the commercial world, and the Columbian exposition representing the art in all its glories, has impressed on the public's slow imagination the province of the architect, and given him a place in the councils of the nation whenever an important work is projected. The profession has not been slow to take advantage of this recognition and we find that its members not only work out but plan those projects which tend toward the betterment of civilized life. It not only designs government buildings but has a voice which directs the administration of their design and construction. It is listened to in the administration as well as the designing of schools and is today most powerful in urging and obtaining the support of the people in beautifying and rebuilding of cities upon more artistic, convenient and sanitary lines.

ARCHITECTS AND ARCHITECTS

By F. W. FITZPATRICK

OH YES, there **is** a distinction and a difference. And my heart goes out in sympathy to the man who has studied and worked, and ground for a lifetime, that he may feel equal to the task and fitted to give a service that is really valuable. The competition he meets is heartbreaking and I cannot blame him if he feels at times that he has been a fool to study and prepare himself professionally when he sees the success, so called, achieved by those who have labored only to acquire a "pull," social connections and financial backing. People seem to like the sort of work they do generally get, however, and they do not seem to miss the money which has been wasted in their buildings, and indeed the public has contributed in very large part to the making of the profession the dumping ground for so many incompetents. The same may be said about the other professions, yet there is none that has the confidence and respect of the people less than the architectural profession, and that, I must say, to be perfectly frank, merits either so little.

With a few conspicuous exceptions, the architects have demeaned themselves in the public esteem. They have competed among themselves on cutthroat propositions; they have belittled themselves in every way, abjectly begging for work, praying to be allowed to submit plans, and all that sort of thing, to the extent that people have no conscientious scruples or compunction whatever in asking for limitless services for very much limited honorariums. The average man with a house to build goes about getting a half dozen designs of it from the different architects with as few qualms of conscience as he asks for the price of wallpaper in as many different stores. Indeed, plans are a species of goods and scaled very low in the list of commodities.

Here and there, at convention times particularly, there seems to be something like concerted effort to build up the profession, to raise its ethics to a higher plane in practice as well as in theory, to make of it a body of men that would stand equal, at least, to the medical or legal professions. But the efforts of the few avail not against the lethargy, if not worse, of the great mass of practitioners. I suppose I will draw upon my head the wrath of my quandom fellow practitioners when I say, in perfect good faith and firm belief, however, that it seems to me unless some very drastic action be taken to establish a higher standard of practice and a better moral code, and that very soon, the profession, as an independent one, is doomed to extinction. Look, and you will see the handwriting on the wall. Just count up the big building projects which have been carried through by the important construction companies. What does the architect amount to in these? He is a very secondary quantity, in some cases actually employed by the construction company, not the owners, to merely attach to the plans his NAME, so that the company may not cut itself off from the possibility of doing work for other architects by having it known that they make the plans themselves. It is only a question of a very few years when such companies will have grown bold enough to have no fear of being injured by any architectural rancor, and plans will then be made by them. The architect will be a draughtsman in their employ, and I am not prepared to say that the work will be any the less artistic.

One cannot help but feel a certain degree of sympathy, too, for the general public in this same matter. I know of cases, many of them, where men, having something to build and never having done anything to hurt the profession and having no desire to belittle it, are recommended to go to see So-and-So, because So-and-So happens to be the cousin or brother-in-law of the recommender. The prospective builder, as I said before, doesn't know much about building, trusts that recommendation, and puts himself in the hands of an incompetent in seven cases out of ten. As a matter of fact the public is in a pretty bad way. If a man takes his commission to a "small" architect he gets himself into trouble. Mistakes are made, his building costs two or three times more than he intended to put into it, and he has no redress; his

architect excuses himself and crawls out from under in the best way he can. If he gives his work to one of the leading lights in the profession the gentleman is so busy getting other work, wining and dining committees and performing other such "executive" functions, that the actual planning, et cetera, is done by youngsters, fellows probably no less incompetent than the man in the other case, and similar tribulations follow. The one difference is that the architect in this case may be so important a personage that the client doesn't dare protest but takes his medicine and knows better, he thinks, next time.

NUMBER ONE.
Staging about the new building

NUMBER TWO.
To cap the climax the stately doric columns are of real galvanized iron

NUMBER THREE.
A case of what might be called misplaced confidence—our Carnegie library here

Viewed from a disinterested standpoint the whole matter of intercourse between architects and the public seems to have become a game of "catch as catch can."

There are beatific architects and a certain section of the public which is confiding in the extreme, but I am talking now in generalities, about conditions as we see them all about us, not the exceptions. Possible clients are overexacting, building committees ask for the earth and a section of the moon as a bonus, they "permit" architects to compete upon really debasing terms, and they will often huckster their jobs around to the lowest bidder in the profession, as well as to the lowest bidders in the different trades. An architect is told that Mr. So-and-So will do such and such a job for two per cent., but if he, the man being addressed, will do it for the same figure, why, they like him so well that the job is his. It's a barter and a trade and a constant belittling of the men who lend themselves to it. The remedy lies with those who believe that things should be done differently, but have they the grit and persistence to stick at the task?

NUMBER FOUR.
Represents the back of the Anderson house, an exceedingly expensive mansion

I heard a lecture some weeks ago which the INLAND ought to print and apply to the architects. It had to do with commercial advertising. The gist of the thing was that the man being in that sort of business ought to thoroughly familiarize himself with the subject in hand, the purposes of the thing to be advertised; if a piece of machinery he ought to get so that he could work it, put it together, adjust it in all of its parts, and then study at his problem until he could describe it in a few words that would make all its workings and intricacies, which he had taken so long to learn, perfectly clear to whoever read his description. It wasn't that there was anything so startingly unique in the theories advanced as that it was so clearly put and so eminently suited to the present needs of our architects, particularly in the matter of design. It struck me with greater force because I had just listened to a very learned and beautifully illustrated description of the design lately completed by one of our most celebrated firms for a great railway station, and strong emphasis was put upon the fact that this station, the starting point of a great railway system, a modern station adapted to modern needs and the complex requirements of this twentieth century travelling public, was modelled line for line and dot for dot upon—the Baths of Caracalla! And the aforesaid baths, not being quite large enough to accommodate all these trains and things, they had just multiplied everything by three. Talk of "adaptability," and good judgment in design!

This matter of design is most interesting. Travelling about as much as I do I see things calculated to make the gods weep. And then again, I occasionally see something that compensates for a whole lot of weeps. Those joyful occasions, however, are few and far apart, I am sorry to say, though I am a most optimistic fellow, good natured, healthy and given to looking on the bright sides of things, even architectural. Honest criticism cannot but do some good, and it is only the weak brother who clamors for fulsome praise of everything he does. The really strong man likes to know what others think of his work. If they can suggest something to him that might better it, he'll not sulk but will give the matter due thought and act in accordance with the broader appreciation of the subject that the suggestion has given him, and to him will my remarks be addressed. What I propose to do is to take a camera with me to the different cities to which I am called so frequently. I will touch the button, and also "do the rest", and a good place to commence is right here at home.

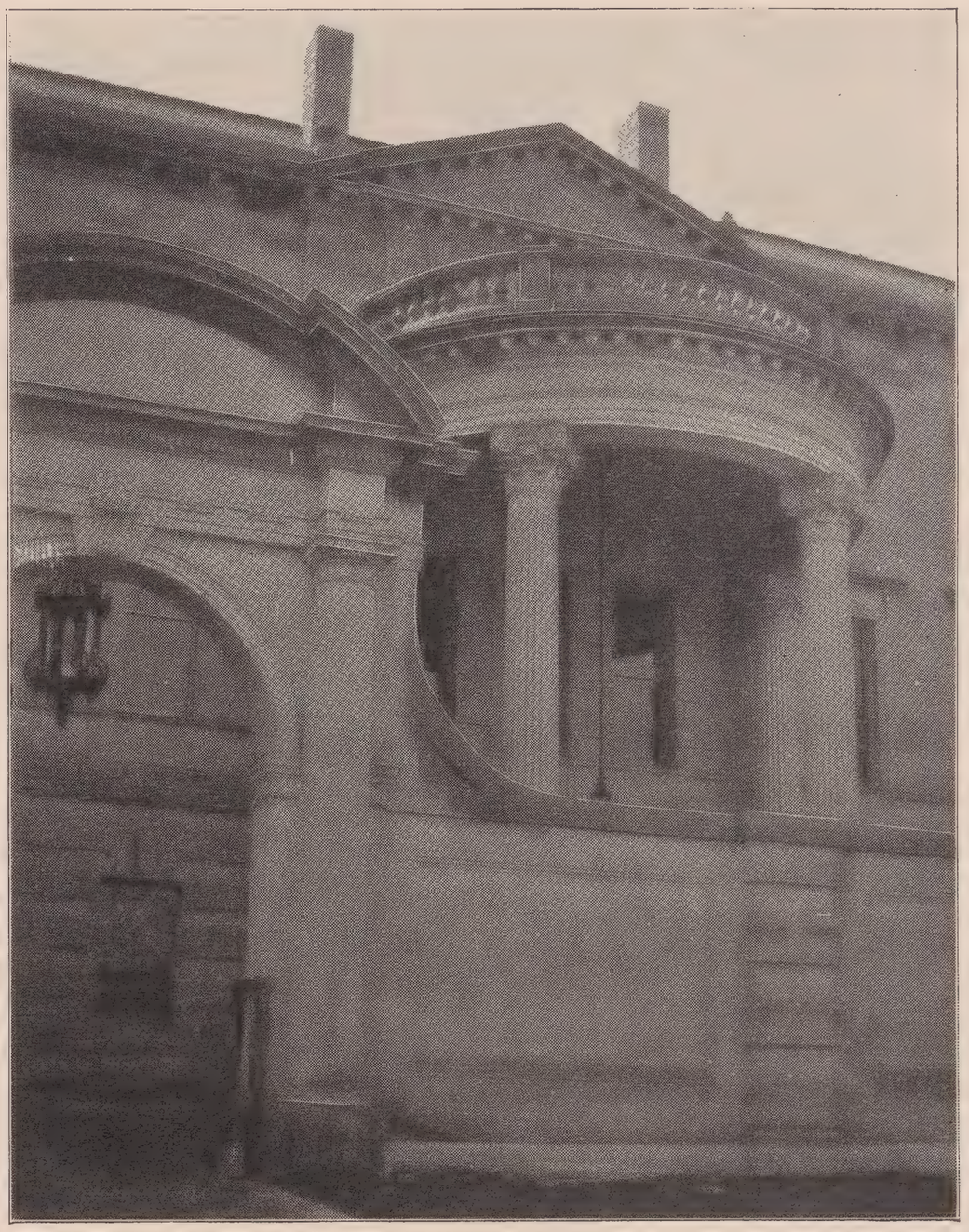
Having some running around to do yesterday I took a kodak with me, and its dozen or so exposures give one quite a theme for a short lesson in design. Number One shows one of the few examples of sane designing we have in Washington. I do not mean the style, particularly, nor its treatment in detail as much as the intelligence shown in handling conditions as they existed. One lot removed from the corner of Fifteenth Street and Pennsylvania Avenue, the Riggs Bank was built some years ago, a rather respectable, classical effort, done in granite, quite monumental and in harmony with the Treasury across the way. It was decided by some other people to build another bank on the corner, and the architect, instead of using green because the other fellow had used pink, and doing those other things which architects generally do, picked up the other man's lines and carried them around **his** building, has used the same colored granite, and instead of slapping a front right alongside of the other front, has swung his main entrance and features onto the other street, and run a comparatively plain treatment adjoining the Riggs front, balancing it up, giving

it a foil, while not at all detracting from his own efforts. Indeed, it will look like one good big building. Pray Heaven that the architects who will build up the remainder of the block may have intelligence enough to follow the example this has given them of something like the proper feeling rampant.

Number Two is an illustration of how vile a thing a man can make, in contradistinction to the praiseworthy effort of Number One. This building is a prominent furniture store on Connecticut Avenue, and without exception is one of the most attrocious monstrosities I have seen for a long time, and to cap the climax the stately doric columns are of real galvanized iron. The same amount of money expended intelligently would have given the people a much better lighted store, of simple but graceful lines, though it might not have been as good an advertisement, for now this is known as the "Ugly Store," and people really go by there to see it!

Number Three shows a case of what might be called misplaced confidence—our Carnegie library here. The architects have made a rather ornate and quite presentable front, but perhaps being unfamiliar with the city, thought they had to have a back, and so designed a very important and conspicuous part of the building as though it were in a backyard instead of being only a trifle less important than what they term the front and upon which they have expended all their efforts. They have seen the narrow windows between book-racks used in the Congressional and some other libraries on the inside courts, and concluded that was the only thing to do in this case. They were not resourceful enough to make some sort of artistic fenestration and, if they wanted blank spaces at the ends of the racks, use panels or ground glass or some decorative feature in the window itself.

Number Four is where an architect sinned in the other direction. This represents the back of the Anderson house on Massachusetts Avenue, an exceedingly expensive mansion and in some respects worthy of high commendation, but from an architectural point of view a most unhappy affair. This back looks over barns, alley ways and so forth, though there is a little patch of perhaps sixty or seventy feet of backyard. The treatment is dignified and it is pleasing indeed to see if one can get up into the adjacent stable gables, or look out of the back windows of houses on the other street. A case of wasting a good back on a very silly front. The architect saw, somewhere or other, some stately old house a mile or so back from the road, and with a grand wall surrounding the estate, with massive portals and a keeper's lodge and the other accessories of an old baronial mansion. Here he was limited by a rather shallow lot, but he still had to have the wall and the gates,—the result as seen in Number Five and Six is grotesque if not worse. You can almost reach from one gate to the other, and immediately back of the wall rises this great three story portico which simply aids in swamping what otherwise might be a very passable front, and that is a very ugly massing of some most creditable detail.



NUMBER SIX.
Crowded portico, portals, court and "masque" wall

Number Seven and Eight are of the Walsh mansion, also on Massachusetts Avenue, probably the most expensive house in the city. There the designer seemed to be afraid of himself, afraid of a real honest straight line. Everything had to be finished up with little roundies, the bay windows are round, the corners of the building are round, the roof is round, and there doesn't seem to be a straight line in the whole affair, just a restless undulating surface elaborately decorated with tasteless ornament. A poor, weak composition. The entrance—everything about it—looks as if it had been designed by a furniture man, little things, frivolous, the absolute waste of a splendid opportunity. It seems rather too bad that when a man spends half a million or more on a house its designing should fall into such unfit hands.

Number Nine is a good big plain house, nearby the last. It is imposing, unpretentious, in good taste; what ornament, cornices, et cerera, there are about it, are in good proportion. A very satisfying and pleasing house, one that probably didn't cost a thirtieth of what the other did, but that a man of taste and good judgment would be willing to pay for, where he wouldn't accept the other as a gift.

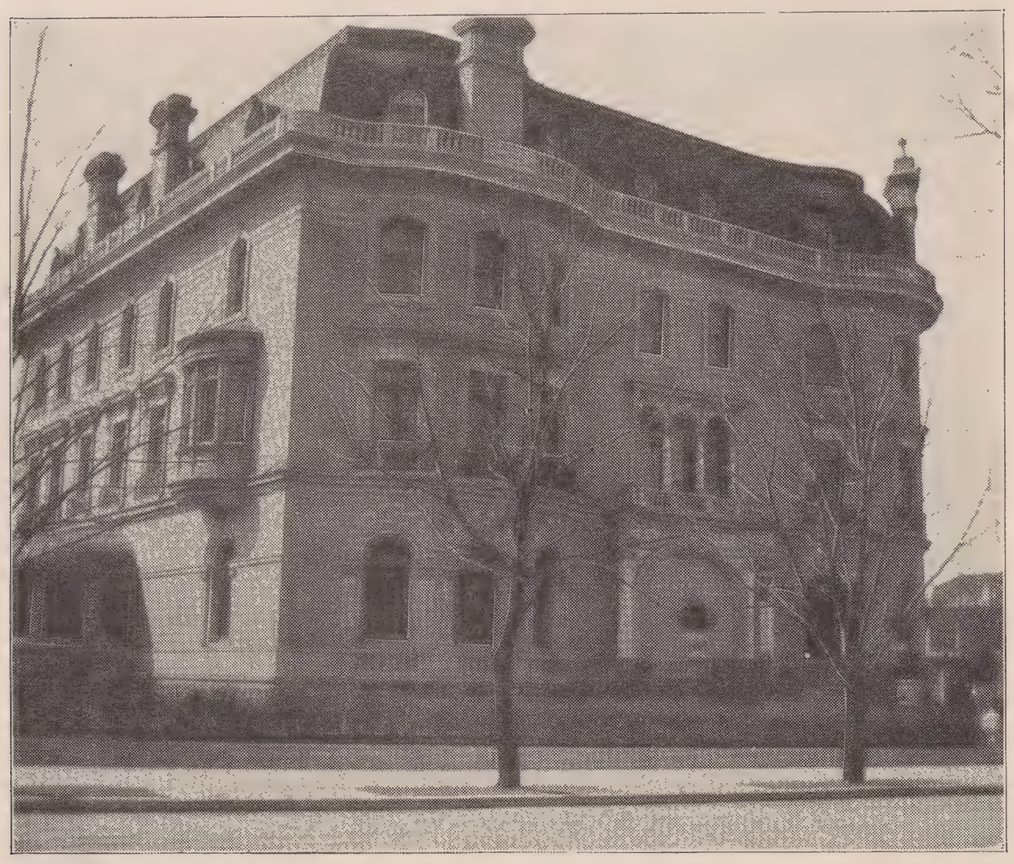
Number Ten is of a row of houses also nearby. It rep-

NUMBER NINE.
A good big, plain house, unpretentious, in good taste

NUMBER FIVE.
Limited by a rather shallow lot, he had to have the wall and the gates

NUMBER EIGHT.
A bed headboard entrance

resents the average of what we have in the way of rows in Washington, gawkish nightmares, lacking in every artistic ingredient that should go toward the making up of even the most ordinary house. I doubt if there is any city in



NUMBER SEVEN.

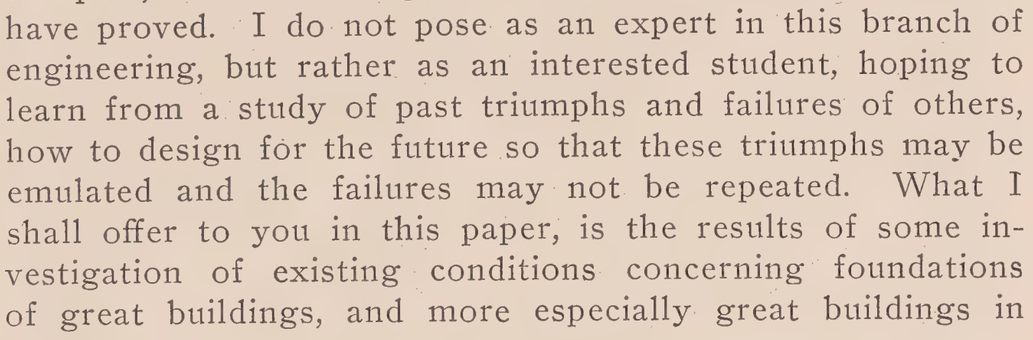
The Welsh mansion, probably the most expensive house in its city

the country where there are so many rows of expensive houses that are as infernally ugly, ill-planned, inconvenient and generally objectionable as there are in Washington.

I noticed and photographed two little houses on another street that I imagine are by Wilson Eyre of Philadelphia, but unfortunately something happened, because on the film I find what looks as though there might be a part of those houses, a full sized section of a thumb, and the top of an express wagon in inextricable medley. The houses are well worthy of a plate, and I will try to manage for next month. The houses cost probably quite as little as any of their size. There is only a little bit of stone about them, scant decoration and that with brick, and the brick used is common brick, but there is the touch of the artist to the work. Everyone looks at them, and everyone comments favorably. In the same block there are houses that cost twice as much, all belathered with stone, and terra cotta, and beautifully galvanized iron ornaments that ought to be veiled in the presence of these modest, really artistic residences.

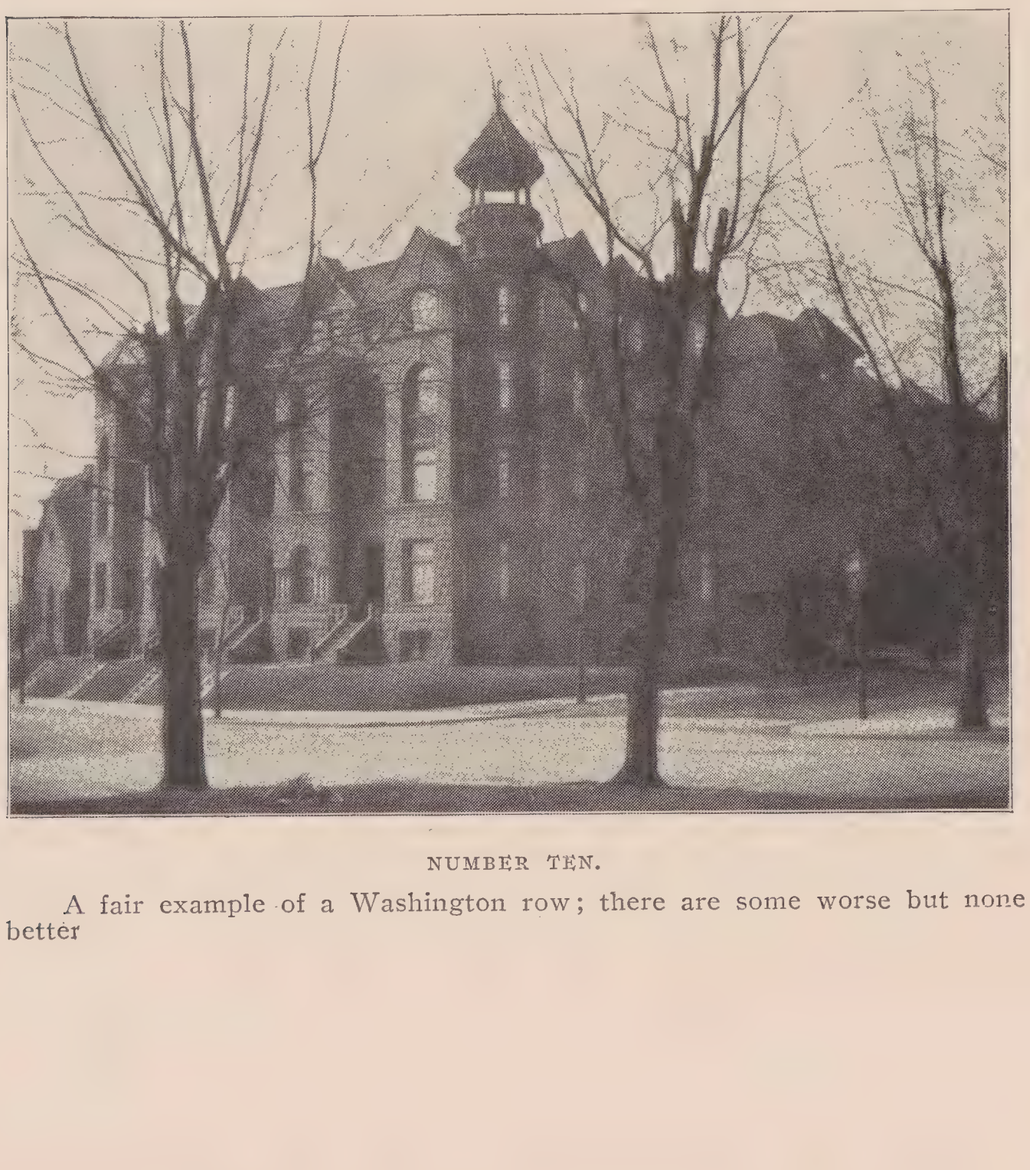
Number Eleven shows what a fellow will do in his terrific endeavor to introduce a "feature" in his so-called design. It is an entrance to an apartment house. To make a good square honest opening slightly decorated, never once entered the mind of this prolific designer. He had to have an arch. Look at it. It would seem as if the building had crushed the jambs into the ground. You feel like lifting it up and taking some of the strain off the poor little thing, and woe be to you if you happen to not hit the true centre of the arch when forced to use it as a means of ingress and egress. Note the bend in the figure of the man entering the building. If he hadn't bent himself that way, and he was only an ordinary sized fellow, think what would happen to his devoted head. All those things are what might well be termed "idiocies of architecture"—when writing for public consumption I suppose I have to call them "idiosyncracies," but in this intimate chat with the architects I am justified in calling black black; and as a matter of fact between ourselves, am I not justified in calling such things as this doorway and the other foolish things we see in buildings every day, "blankety blank idiocies," and isn't it enough to make any fellow who has any artistic sense at all, deucedly angry to see that such things do exist and that as our profession is managed now they are bound to be succeeded by fresh monstrosities every day of the year?

But this criticism, if it may be so called, is being extended beyond my allotted space. I wish that that space might always be filled with nice agreeable things, but with architecture as she is practiced it is almost impossible to write a criticism pleasing to all parties: "Delectando pariterque monendo."



NUMBER ELEVEN.

He had to have an arch. Look at it!



NUMBER TEN.

A fair example of a Washington row; there are some worse but none better

FOUNDATIONS OF LARGE BUILDINGS*

By James N. Hatch, C. E.

WHAT I shall say to you about foundations this evening, will be in the nature of a brief description of how foundations have been designed in the past, and something of how efficient different methods have proved. I do not pose as an expert in this branch of engineering, but rather as an interested student, hoping to learn from a study of past triumphs and failures of others, how to design for the future so that these triumphs may be emulated and the failures may not be repeated. What I shall offer to you in this paper, is the results of some investigation of existing conditions concerning foundations of great buildings, and more especially great buildings in Chicago.

The problem of foundations for heavy structures is perhaps as intricate as any with which the engineer and architect has to deal. And it really seems that considering the importance of the problem of foundations there is more false economy practiced in this respect than in any other feature of the design of a great building.

Though a building may fall into rapid decay even with the best of foundations, if the other portions of the structure are faulty, no building, no matter how well the superstructure may be built, can stand with a weak foundation.

Chicago was the pioneer in the construction of immensely tall office buildings, and in no other city in the world can

*Paper read before the Chicago Architectural Club, March 13, 1905.

there be found such an interesting and instructive display of structures of this class. And it is probably safe to say that in some one or more of these structures is exemplified every known type of building foundation.

What is now the business portion of Chicago was once a sandy marsh such as is still found along the lake shore to the south. The surface of the ground was but little above the level of the water in the lake and was often inundated. It was early realized that soil of this nature was a very uncertain one on which to place heavy buildings, but as heavy buildings were not used in the early history of the city, it was not until the danger had been proven by some disasters that the limit of weight was discovered. Early building designers were not over confident of safety, when great loads were placed upon this soil, and had they been questioned as to the feasibility of erecting a twenty story building with only a raft for a foundation they would no doubt have pronounced the project outside of the pale of reason. As the city has grown, the demand for tall buildings has increased, bringing with it problems in engineering which required a solution without any precedent for a guide stone. But the new requirements have been more or less gradual in growth, and the ability to meet them has been reached step by step, yet the road to success has been reached only after wandering about among quite a mass of ruins, showing the result of disheartening failure. And even now there are many tottering ruins in Chicago standing as a warning to all who shall follow after.

Before the great fire in 1871 the largest buildings in the down town district were mere toys compared with the gigantic structures now to be found in that same locality. With the buildings of that time the question of foundations was not of such an alarming nature as has been the case in the last twenty years. And even now, living as we do in the presence of such vast enterprises on every hand, we stand in awe at the boldness of business venture that has been responsible for the great aggregation of skyscrapers now resting on this erstwhile swamp.

Unless we were interested in foundations from a historical standpoint, it would be hardly worth while to consider buildings erected before the fire, for anything built more than thirty years ago was entirely of a different class. The very materials used have changed very largely within that time. And even when considering only buildings constructed since the fire, it is found that the modern office building is the second or third generation that has grown up over the ruins of its predecessors. It seems rather strange that it should have been left to Chicago to lead the world in tall building construction considering the treacherous soil on which the city is founded, making the problem more difficult for Chicago to solve than it would have been for any other large city in the country; but that Chicago was the pioneer is a well established fact.

There is little doubt that at some earlier geological period, Lake Michigan covered most of the territory now occupied by Chicago, and the clay overlying the hard pan doubtless filled in during the recession of the waters. This hard pan which lies immediately over the limestone, varies considerably in depth as is shown by a relief map of the limestone formations of this section.

There is a continuous layer of pure earth from the surface to the hard pan throughout this section. The first seven or eight feet are filling of a various nature. Beneath this filling for four or five feet is encountered a fine yellow lake sand. At about twenty feet from the surface this fine sand becomes mixed with clay, and a few feet deeper the formation is entirely of clay. This clay varies from a soft mushy substance through that of a tough dry nature to a hard brittle clay. This clay continues from the sand to the hard-pan. The distance varies considerably, even as much as eight or ten feet in the same block. On the site of the new post office and also at the new Railway Exchange building the distance to hard-pan is about 85 feet. At Thirty-third Street it has been encountered at a depth of thirty-three feet below the street and at Fortieth Street it is about forty-eight feet below the surface.

The hard-pan is of a shale nature and cannot be penetrated with an ordinary well auger. It varies in thickness from six to thirty feet, terminating in the solid limestone bedrock. Streaks of quicksand are sometimes encountered and other local variations are often discovered, but in general the formation is about as described.

Experience has demonstrated that all buildings resting upon the clay soil beneath the city will sink more or less. This settlement is unavoidable, so that the problem resolves itself into finding such a disposition of loads that the settlement will be equal in all parts of the building, and be not so great as to make a movement of more than three or four inches after the building is finished. It may be added that an exact method of solving this problem has not been discovered and experience seems in a large measure to increase the confusion.

The foundations for heavy buildings such as we will consider in this paper are certain to come under one of three distinct types, or involve a combination of these types. Each of these standard types is well represented, and each one is defended by some prominent engineers and architects who believe in its merits. These three types are,—floating foundations, pile foundations, and concrete piers, or caissons, as the latter is sometimes incorrectly termed.

The first of these types is a natural outgrowth of the old-fashioned spread foundation, where the wall is simply stepped out at the base so as to give a larger bearing surface on the underlying earth. It is found that 60 per cent of the present tall buildings in Chicago have foundations of this sort. With the introduction of the skeleton-steel style of construction where the entire building is carried upon a steel frame, this ancient style of foundation was modified to suit the occasion. Each pier under the several columns which carry the weight of the building, is so proportioned that the pressure per square foot on the loaded areas of underlying soil shall be constant throughout the building. There is a well defined and somewhat justifiable prejudice among the older architects against this isolated type of foundation, arising presumably from the well known impossibility of an exact determination of the applied loads such as would enable one to design a perfectly balanced foundation. This difficulty, while a real one, is encountered in even a more aggravated form in the old styles of continuous foundations, and is the real difficulty in designing any foundation which rests on a compressible soil. Another item that makes the problem more uncertain, is the great variability of the soil in different parts of the city, and often a perceptible variation within the limit of one building. The length of time for a building to reach its maximum settlement seems to be a very uncertain quantity, at least the determination of accurate data seems to be well nigh impossible, and the probability is that this rate of settlement is influenced by other excavations, even at some distance away. The cause for settlement is generally conceded to be due to the squeezing of the moisture out of the clay. So long as there is no escape for the moisture there is very little settlement, but at any time when this moisture finds a vent it gradually escapes and the result is a settlement.

The second method, that of driving piles on which the building shall rest, is an old one, and a very satisfactory one if the work is properly done. It seems surprising that pile foundations have not come into more general use. The use of piles has been advocated by some of the most prominent engineers, for building foundations, for a number of years, and has proved entirely satisfactory wherever given a fair test. Piles should be driven to hard-pan and should be cut off below low water level. A pile that is always wet is practically indestructible. When the piles have been cut off at the proper level, a grillage and concrete foundation is placed on top of the pile heads and the columns are placed on this concrete. The Chicago city ordinance permits a load equal to twenty-five tons to each pile.

The third method is the newest one and is without doubt the best plan yet devised for a secure foundation on the soil of Chicago, but is more expensive than either of the others. The cost of the three styles of foundations are in the same order in which the three styles have been considered in this article. With the last method, a well is dug down to

hard-pan or to the bed-rock; a good footing is formed, and the well is then tamped full of concrete. The columns are placed on the top of this concrete pier. Most of the large buildings that have been built in the last two years have had the style of foundation, and in the writer's opinion the floating foundations will not be used in the future on important buildings of two hundred feet or more in height.

As was intimated, these various methods of forming a substructure for tall buildings have been the result of experiment. The various early experiments were fraught with many discouraging failures which often entailed the loss of much capital, and it is not by any means certain that the end of this destruction has been reached.

Not long after the great fire, Chicago began to rebuild with substantial structures, designed to last for many generations. These great six and seven story buildings were one of the wonders of the new city. The foundations for these buildings were made by simply widening the walls at the bottom until what was considered a reasonable bearing on the earth had been obtained. Little attempt was made to determine whether or not the bearing was equally distributed, and it made little difference so long as the pressure was not great enough to cause a perceptible settlement. But with the phenonemal growth of the city it was but a few years until something greater and finer than these six and seven story business buildings was desired. Great massive structures were demanded for public uses, and the high price that down town property had assumed, with the great building boom that had set in, made it desirable to build as large buildings as possible on a given piece of ground. In this way the loads imposed upon the soil were gradually increased, while the style of foundations was not materially improved, until a few disasters demonstrated the folly of this blind on-rush.

These old methods of foundations in this way proved their own inadequacy and it was found that if heavy buildings were to be used in Chicago some improved kind of foundation must be devised.

As the size of buildings had increased, the load per square foot on the soil had been gradually increased more and more, until it had become so great that settlement after the building was complete was unavoidable. As the loads had not been equally distributed, very naturally those parts of the building which carried the most intense loads would settle most, causing all sorts of distortion throughout the structure, sagging of floors, cracking of walls, and other unpleasant disclosures, often rendering the structure dangerous.

One of the dangerous features of settlement in a heavy building is the slow process of this action. A building may, and often will, show no sign of settlement for many months or perhaps it may appear perfectly secure for two or three years, and even after that may settle so badly as to ruin the structure. The settlement for the first two or three years may not be more than an inch, but this settlement will frequently continue for ten or twelve years. Or the settlement in one corner of the building may continue after settlement in other portions have practically ceased. The safe load that has been decided upon for Chicago soils is about three thousand pounds per square foot and even with this load there is a very perceptible settlement.

The Board of Trade building at the corner of La Salle Street and Jackson Blvd. erected in 1883, was one of the heaviest buildings erected up to that time, and it still stands as a monument of warning to all future builders. The loads imposed upon the soil by the walls of this building varied from two and three-quarters tons in some parts to three and seven-tenths tons per square foot in others. These great and unevenly distributed loads caused a settlement varying from a maximum of sixteen and one-half inches in some parts to a minimum of eight inches in other parts of the building. This settlement was not very noticeable at first but came on gradually for six or seven years; the final result was, however, no less disastrous to the building. The walls cracked badly and got out of plumb to such an extent that it became necessary to tear down the tower and all tall parts of the building, and be content with the building as it now stands with its many and gaping scars.

The tower of the Polk Street station has settled six or seven inches more than the other parts of the building and being rigidly fastened within the structure it has carried all adjoining parts down with it, playing havoc with walls and floors. It is only a question of time till it will have to be torn down and rebuilt.

When it was decided by the government to build a post office building in Chicago shortly after the fire, the question of a carefully planned foundation was seriously considered. After due deliberation a method was adopted which it was thought would obviate all danger from unequal settlement. After the excavation was completed to the required depth, a solid bed of concrete three feet thick was tamped in over the entire lot, it was confidently believed that this solid monolithic bed would prevent undue settlement and would distribute the loads so that the settlement would be equal in all parts of the building. Before the building was half finished, however, there was unmistakable evidence that the building was settling. A halt was called in the construction work, as the opinion had been expressed that it would be unsafe to proceed with the building. Mayor Colvin appointed a commission of five architects to examine the building and to make a report as to the conditions of the structure and to make a recommendation as to what was best to do under the circumstances. This commission pronounced the building safe, and advised that the construction be continued. The government accepted this report as final and proceeded to complete the structure. Four years later, in 1879, another commission of local experts made an examination of the building which was then well along toward completion. They reported that the stone walls were badly chipped and cracked all over the building and that owing to uneven and excessive settlement the building was on a rapid road to destruction.

The mass of concrete, which was expected to prove a solid pedestal on which the building might rest, had been broken in pieces, and at the time of wrecking the building it was claimed that portions of this foundation were found forty feet below grade. A few years of winter frosts and summer suns served to supplement the deterioration which the settlement had started; wide gaps and fissures were apparent at many points and flakes of stone were continually falling off. The uneven settlement continued and the building after a few years was a dilapidated spectacle.

In one of Chicago's histories it is stated that on Monday, May 30, 1880, Chicago reached a haven of rest in the new post office building, although it was not entirely finished until about three months later. This haven of rest was only a temporary shelter from the storm, however, for it was not long until the danger cry began to go forth. In 1885 Supervising Architect Bell of the government, went to Chicago and made an examination of the building with the hope of being able to suggest some method of repair. He decided, however, after an examination, that there was no feasible way of repairing the debilitated structure, and that it was only a question of time when the whole structure would have to be torn down. This prediction proved true, for it was only a few years after this until the building was looked upon as dangerous and was later condemned and ordered by the government to be removed. The $4,125,000 which the government placed in the structure was thus practically wasted, for the building was occupied only a few years and took up the room on a valuable piece of property which might have been used for other purposes.

These failures, and a number of others of like purport, demonstrated quite clearly that if tall buildings and towers were to be constructed in Chicago, some improved method must be devised for securing a permanent foundation. Piles had been used as early as this, but most of the architects seemed to be quite adverse to breaking away from the early methods of spread foundations and adopting anything so radically different as piles. Furthermore, the nature of the underlying soil was not very well known at that time, and there was some doubt as to whether piles would safely sustain the loads required.

During this time of uncertainty the Mallers building on

La Salle near Adams, the first twelve story building in Chicago, was erected; and the fact that this stood well was accepted as proof that tall buildings were practicable on floating foundations, if properly designed. The reason for failure in those other buildings was plainly shown to be on account of the uneven settlement. This suggested the idea of making the foundations for the different main portions of the building separate from each other, and proportioning the different areas according to the superimposed weights. As early as 1872 an article was published advocating an independent system of foundations, but the architects were slow to change from their time honored methods, and even now there are some of the older architects who will not recommend this style of foundation.

About this time, the skeleton style of construction was introduced. This style of design made the isolated type of pier very applicable, in fact almost indispensable. One of the first, if not absolutely the first building in Chicago constructed on the skeleton-steel plan and employing isolated pier, was the Home Insurance building on La Salle Street near Monroe. In this building the piers were carefully proportioned to the load each should carry. The footings were made of dimension stone laid in Portland cement mortar wide enough at the bottom to so distribute the load that the pressure on each square foot of ground under the masonry was about two tons. This building was originally ten stories high and the settlement under this condition was about two and one-quarter inches with a variation of eleven-sixteenths of an inch. Afterward there were two more stories added to the original building which caused a further settlement of three-quarters of an inch. This is a building without a basement, all of the basement room having been taken up by piers with their footings. Early experience proved that the deeper the excavation was carried the more treacherous was the soil, and it was therefore found imperative to keep as near as possible to the surface of the sand.

(To be continued.)

CHICAGO ARCHITECTURAL CLUB EXHIBITION

THE opening reception to the eighteenth annual exhibition of the Chicago Architectural Club was held in the south galleries of the Art Institute on March 30th. From the standpoint of general arrangement, variety of individual exhibits as well as subjects illustrated, this exhibition, in the cursory inspection possible on an opening night, seems to be the best and most satisfactory of all that have preceded it. It is not as prolific of academical projects and school exhibits, has not the evident straining for effect, the bazaar effects in color and arrangement, of some that have appeared, and it does not show a preponderance of any individual or school, but it has that which satisfies the majority—sane buildings sanely designed and rendered in line, wash or water color in a manner that at least does not cause the medium to entirely overshadow the design. This satisfactory condition may be partly owing to the Architectural League work in collecting drawings, or to the activity of the profession at the present time which gives a larger range for choice in selecting drawings for exhibition. But one is inclined to place the credit with the exhibition committee of which Edward B. Pattison is chairman, and the jury of admission.

Aside from the point of design the artist is attracted by the varied forms of rendition. One notable example is Jules Guerin's sketch in color of D. H. Burnham's suggestion for the lake front of Chicago. This is a drawing, possibly thirty feet long, showing about seven miles of water front with the city back-ground. Then there are Wilson Eyre's quaint sketches in oil on burlap of the Maxwell Wyeth house; a pencil composition by Horace G. Simpson which shows that pencil and pen and ink work is not yet a lost art; and the same might be said of Max Dunning's Garden Termination at Capratola, Italy; and the gate lodge by Little & Brown. A house by Lawrence Buck fairly glows with color yet is artistic to a degree. That simple things can be artistic is shown by Hugo H. Zimmerman's Rose Lodge which is an evening effect that is charming. These are the things that catch the eye and remain in the memory at such an exhibition rather than the importance of the work, or even the fine detailing of some great design. That must be left for the quiet hour for careful study of each exhibit; and this exhibition is worth many such hours to every member of the profession, for it is here that the best is seen in the preliminary stages of sketch and plan.

It is with considerable approbation that one finds a room given up to a memorial exhibit of the works of Joseph Twyman, who was foremost in this country in interpreting the art of William Morris. It is fortunate that before he died Mr. Twyman had placed its interpretation in the hands of a society of like enthusiasts so that his work with that of his teacher Morris will not be lost, but still have its influence upon design whether it be in the forms of wood or of tapestry.

The exhibit of American terra cotta and pottery is interesting and fitting. It is the result of an enthusiast for clay products going beyond the conventional and seeking to produce American designs in vase or in placque, that will add a new industry for the hands and minds of the industrial artists. When the history of American pottery is written the name of Gates will stand high on the roll. The main exhibit in this class is a large panel in glazed terra cotta of a breaking wave and the myriad fish that ever swim below the green water.

As a whole the exhibition is a most comprehensive record of present day architecture and this, the eighteenth, is such probably through the fact that since the first exhibition given by the club which was the first by an architectural organization, the members have been able to secure from the best offices in the country those drawings which were and are representative.

ARTIST AND ARTISAN*

HE has no wish to turn over to the mechanical taste of the builder the selection of the metal work, which, though part of the useful hardware of the building, should be also conspicuously a portion of its artistic decoration. Yet, as in the older days when art was truly recognized, the artistic instinct is to ornament in a consistent spirit the mechanical devices which are to be used for strength and security, and, to select such objects intelligently, a knowledge of mechanical excellence must be combined with artistic taste.

IT is here that the systematized production of art metal work for household use and decoration, made under all the favorable conditions of organized manufacture, enters the field to give practical solution to the problem of the union of the artist and the artisan, and it is by such means that the modern house beautiful is enabled to bear at every turn the products of artistic taste in bronze, or brass, or beaten iron.

It is to the warerooms in New York, Chicago, Philadelphia, and Boston that the master (and often the mistress also) of the house turns, and, accompanied by his architect and adviser, examines and considers the examples from which his choice may be made.

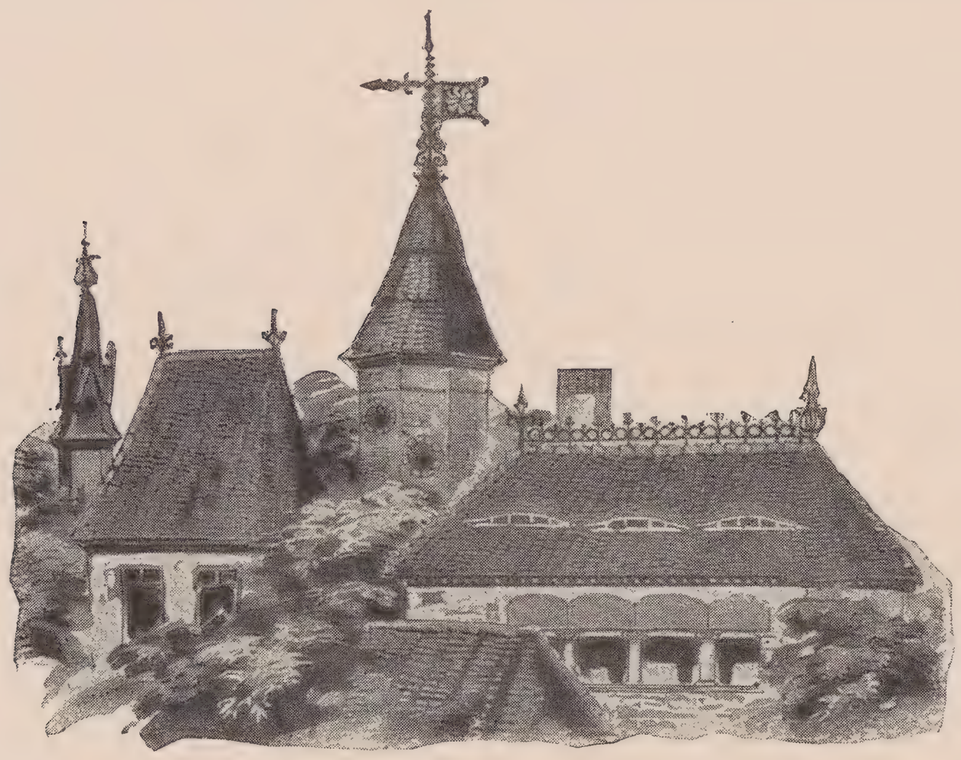
Here are objects of art metal work in the schools of all times and lands: delicate Byzantine tracery, bold and rugged Romanesque work, the later Gothic, our own Colonial and many others. The plans and sketches which embody the design for the building may here be studied and compared with the escutcheon plates, knobs and hinge-straps which are to be used, and the true consistent effect and balance of proportion kept always in sight.

Should the building be constructed with all the revived

*An article written by Mr. Henry Harrison Suplee, originally printed in brochure form, and forming part of "A treatise on Locks and Builders' Hardware," by Henry R. Towne, president of the Yale & Towne Mfg. Co., and past president of the American Society of Mechanical Engineers. John Wiley & Sons, publishers. Price $3.00. It is the intention of the publishers of the INLAND ARCHITECT to publish other selections from this work. The book is profusely illustrated and contains more than 1,100 pages, 4 x 6½ inches. Continued from March number.

classical feeling of the renaissance, here will be found plates and knobs exquisitely chased by the skillful hands of artists in metal work, and richly plated with silver or gold, while the hinge-straps retain the severe outline of the school, though bearing on their surfaces the same delicate work.

Perhaps it is a country house after the Elizabethan time, or a Colonial mansion, for which the work is sought, and in either case the cabinets will reveal examples in abounding variety from which selection may be made, while no inspection is needed to assure the critic that the locks and fastenings for which these articles are adapted embody the

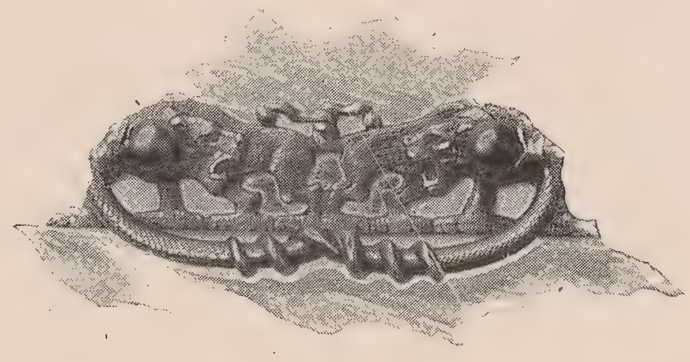


highest mechanical excellence. Not only for the outer fastenings and ornament of the building, but also for interior work, the same great variety of articles is made. Cabinet hinge-plates, drawer-pulls, and key-plates in many artistic ornamentations are in great profusion of design and adapted for all situations, and the same artistic skill which marks the execution of the larger work is revealed in the smaller cabinet trimmings.

It is not only the metal work itself, but the metal work in combination with its surroundings, which must influence the choice of the builder of the house, and to this end the numerous examples are placed in appropriate settings by being mounted upon suitable panels of wood, with the finish best suited to display to highest advantage the combination of wood and metal, and these cabinets of examples may serve at the same time to guide in the choice both of metal trimmings and finish of woodwork.

In connection with this survey of the artistic side of modern metal work, there is also a utilitarian side to be considered; one which is fully equal in importance to the former, and with which it is combined to form a consistent whole. All these varied subjects of artistic design are intended to be used with locks and other fastenings of security, and to this branch of the artisan's work have been brought care and skill not inferior to the art of the designer. The results of these efforts are world-famous Yale locks, giving such infinity of combinations and united qualities of greatest security and compactness that they are far in advance of all other locks for every purpose. Many forms have been designed, all of which are adaptd to be used with the most artistic subject in metal ornamentations, thus forming combinations of beauty and utility not hitherto found, and impossible of production elsewhere.

From such a tour of inspection and from the examination of such examples of the metal-worker's art, the householder returns to his rapidly completing dwelling with a renewed interest, filled with enthusiasm over the gems of art metal which have been spread before him; and the tasteful and beautiful appearance of the house, whose owner has completed it with such an appreciation of the possibilities of art metal work, will bear witness to the success which has attended the modern union of the artist and the artisian.



CORRESPONDENCE

A pamphlet on Factory Construction embodying "a few important thoughts for those about to build factories" has been received and in order that expert opinion might be obtained regarding many of the important statements contained therein, the following letter was addressed to Mr. E. V. Johnson whose experience covers the entire field of hollow tile manufacture and construction.

Mr. E. V. Johnson,
Hartford Bldg., Chicago.

Dear Sir:—

A firm of architects of good standing in the profession have issued a pamphlet in which they advocate mill construction in place of "the ordinary firetrap," on a basis of equal expense.

After offering as an argument that "the prime protection against a fire comprises those elements of construction of buildings that offer the most efficient means of retarding the spread of fire and as limiting the destruction to a minimum by making buildings slow burning," the pamphlet makes the following statements among others which I would like to have your expert figures on as far as they can be given definitely:

(1) "A fireproof mill or factory is almost prohibitory commercially." Can you give approximately the difference in percentage between mill construction and fire proof construction now being used largely in factories and warehouses?

(2) "Insurance charges reduced 75 per cent." This is indefinite, but you may be able to give some data on this point.

(3) "Convenience and facility of installing machinery, shafting, cutting of belt holes, etc."

(4) "Rigidity of construction and avoidance of vibration (a hollow floor is much more susceptible to vibration than a solid floor)". The words "hollow floor" are used and probably mean a hollow tile floor. Have you data in regard to rigidity of hollow tile as compared with mill construction?

(5) "The hollow floor being about 10 inches thicker than solid floor will require about 7 per cent. more masonry in walls for same height of ceiling."

Certainly "mill construction" is much better than "any old way," but it does not seem to me that the difference in cost of hollow tile should be prohibitory, and would be glad to know the approximate difference.

Editor Inland Architect.

Yours of the 21st inst. at hand and noted. Answering same will state that I will take up seriatim the statements as made by the firm of architects interested in mill construction.

First:—Fireproof construction for mill construction is not prohibitory. I know of several architects who have investigated this subject and report that a first class mill or factory building if constructed of fireproofing of the latest approved methods, will not exceed 10 per cent. higher cost than a building of combustible material of equal conveniences.

Second:—The insurance companies will give fireproof factory buildings a much lower rate than any mill construction system, provided that the fireproof building is equipped with automatic sprinklers to protect the contents stored in the building.

Third:—The statement is true that a wood frame is most convenient for the attachment of machinery, shafting, etc. Our experience, however, has been that this difficulty can be insurmountable, as the proper metal attachments can be built in place during the progress of the work when desired.

Fourth:—We have built our tile construction in a dozen different factories where very heavy high-speed machinery has been in operation, and the floors have been found perfectly suited for resisting machinery strains operated under high velocity. This is not the case where heavy timber frames and wood floors have been used, on account of the shrinkage of the wood work to which the shafting was attached, thus causing the shafting to become out of line, throwing unequal strains on the pulleys and producing hot boxes and other difficulties in the operation of fast running machinery.

Fifth:—The hollow tile for a sixteen foot span between girders would not occupy more than a total of eight inches in thickness, including a two inch finished Portland cement floor on top. This is only four inches thicker than the average first class mill construction floor, and should not be seriously considered in the excess cost of the building.

Yours very truly,
E. V. JOHNSON.

A. I. A. COMMITTEE FOR 1905

At the February meeting of the Board of Directors of the American Institute of Architects the following standing committees were revised and special committees appointed:

STANDING COMMITTEES.

JUDICIARY COMMITTEE.—Alfred Stone, Chairman, Providence. R. I.; Robert S. Peabody, Boston, Mass.; William A. Boring, New York.

EDUCATION AND PUBLICATION COMMITTEE.—H. Langford Warren, Chairman, Boston, Mass.; W. P. Laird, Philadelphia, Pa.; Glenn Brown, Washington, D. C.; John L. Mauran, St. Louis, Mo.; James Rush Marshall, Washington, D. C.; Cass Gilbert, St. Paul, Minn.; J. Monroe Hewlett, New York.

COMMITTEE ON FOREIGN CORRESPONDENCE.—Glenn Brown, Chairman, Washington, D. C.; Walter Cook, New York; Edgar V. Seeler, Philadelphia, Pa.

COMMITTEE ON CONTRACTS AND LIEN LAWS.—Alfred Stone, Chairman, Providence, R. I.; William B. Mundie, Chicago; Arthur G. Everett, Boston, Mass.; Henry Rutgers Marshall, New York.

COMMITTEE ON APPLIED ARTS AND SCIENCES, AND ON METRIC SYSTEM.—William G. Preston, Chairman, Boston, Mass.; F. E. Kidder, Denver, Col.; L. DeCoppet Bergh, New York; James Knox Taylor, Washington, D. C.; J. Pickering Putnam, Boston, Mass.

HOUSE AND LIBRARY COMMITTEE.—Robert Stead, Chairman, Washington, D. C.; Glenn Brown, Washington, D. C.; Frank Miles Day, Philadelphia, Pa.

SPECIAL COMMITTEES.

COMMITTEE ON GOVERNMENT ARCHITECTURE.—Geo. B. Post, Chairman, Committee:—Cass Gilbert, New York; D. H. Burnham, Chicago; J. C. Hornblower, Washington, D. C.; Wm. B. Mundie, Chicago. Alternates:—H. R. Marshall, New York; Robert Stead, Washington, D. C.; E. B. Green, Buffalo, N. Y.; E. O. Elzner, Cincinnati, Ohio.

DELEGATE TO NATIONAL CONFERENCE CODE, AND TO MEETING OF NATIONAL FIRE PROTECTION ASSOCIATION.—Alfred Stone, Providence, R. I.

COMMITTEE ON COMPETITIONS.—Glenn Brown, Chairman, Washington, D. C.; Walter Cook, New York; Cass Gilbert, New York; W. S. Eames (ex officio), St. Louis, Mo.

COMMITTEE ON MUNICIPAL IMPROVEMENT.—Frank Miles Day, Philadelphia, Pa.

COMMITTEE ON WASHINGTON CITY.—W. S. Eames, Chairman, St. Louis, Mo.; Glenn Brown, Washington, D. C.; J. C. Hornblower, Washington, D. C.

COMMITTEE ON NOMINATIONS FOR HONORARY AND CORRESPONDING MEMBERS.—Frank Miles Day, Chairman, Philadelphia, Pa.; J. C. Hornblower, Washington, D. C.;Geo. B. Post, New York.

COMMITTEE FOR SECURING FUNDS FOR THE PURCHASE OF THE OCTAGON.—J. M. Carrere, Chairman, New York; Geo. B. Post, New York; Cass Gilbert, St. Paul, Minn.; Robert S. Peabody, Boston, Mass.; D. H. Burnham, Chicago; Frank Miles Day, Philadelphia, Pa.

COMMITTEE ON EXAMINATIONS AND ADMISSION TO THE INSTITUTE.—Edgar V. Seeler, Chairman, Philadelphia, Pa.; Wm. B. Mundie, Chicago; Cass Gilbert, New York.

COMMITTEE ON THE SEVENTH INTERNATIONAL CONGRESS OF ARCHITECTS AT LONDON, ENGLAND, 1906—W. S. Eames, Chairman, St. Louis, Mo.; Glenn Brown, Washington, D. C.; J. C. Hornblower, Washington, D. C.; Charles F. McKim, New York; Francis R. Allen, Boston, Mass.; George Oakley Totten, Jr., Washington, D. C.

ASSOCIATION NOTES

ILLINOIS CHAPTER A. I. A.

At the regular monthly meeting of the Illinois Chapter of the American Institute of Architects held on March 20, the "Proper Location and Treatment of Public Buildings for Chicago" was discussed. Normand S. Patton led the discussion and was followed by P. B. Wight, S. S. Beman, George Beaumont, Irving K. Pond, W. Carbys Zimmerman, Robert Craik McLean and others. Mr. Patton reviewed the several solutions of the problem of location of the city building which included the present site, the lake front and the west side of the river. Mr. Beaumont referred to the division of the city of London into four municipalities and suggested that this should be done by Chicago where central government offices could be maintained at the present site and operative offices in three sections of the city. His remarks were earnestly considered and generally applauded. Mr. McLean thought that a commission should be appointed to consider a general plan for municipal improvement and spoke of the dock question as being the most vital and immediate of all. A committee was appointed to report at the next meeting when the subject will be further discussed.

MINNESOTA ASSOCIATION OF BUILDERS' EXCHANGES' CONVENTION.

The third annual convention of the Association of Builders' Exchanges of the state of Minnesota met at Minneapolis February 28th, in the rooms of the Minneapolis Exchange. The discussions during the convention were largely upon local matters.

Continued opposition to the star chamber methods adopted by the board of control in opening bids made on contracts for the erection and supplying of state institutions in secret session was the policy determined on by the delegates attending the convention.

No definite action was taken but the subject was discussed and it was decided to do all that is possible to keep the matter before the legislature and to push the bill introduced which provides that all bids shall be opened in public.

The other business transacted by the convention was of a routine nature. The following officers were elected for the ensuing year:

President, J. W. L. Corning, St. Paul; first vice-president, Geo. W. Higgins, Minneapolis; second vice-president, J. F. Schleunes, Duluth; third vice-president, A. H. Hatch, Faribault; secretary and treasurer, A. V. Williams, St. Paul.

Executive committee: Geo. E. Grant, chairman, St. Paul.; N. W. Nelson, Minneapolis; C. E. Evans, Duluth; Robert Seibert, Stillwater; James E. O'Neil, Faribault.

In the evening a banquet was given the delegates and these together with architects, builders and contractors, about four hundred in number, enjoyed a repast and an unusually good programme of music and speakers.

The speech of the evening was delivered by Mayor D. P. Jones, who welcomed the visiting members to Minneapolis. Taking for his keynote the spirit of unity and harmony which existed among those present, the mayor spoke of the friendly relations which have developed between Minneapolis and St. Paul during recent years.

Other speakers on the list were President George A. Higgins of the local exchange, State President J. W. L. Corning, J. F. McGuire, president of the St. Paul exchange, S. E. Matter, president of the Duluth exchange, and Lowell A. Lamoreaux, representing the architects. William A. Elliott acted as toastmaster.

NATIONAL SCULPTURE SOCIETY.

With the direct object of stimulating the art of plastic portraiture the National Sculpture Society, through the generosity of its honorary president, Mr. J. Q. A. Ward, and a lay member, Mr. I. W. Drummond, offers a competition for two money prizes. The former offers five hundred dollars for portraits from life in the round and the latter, two hundred dollars for portraits from life in relief, either high or low. Each can show as much of the upper half of the body as desired which permits the introduction of arms and hands. The jury consists of J. Q. A. Ward, Augustus St. Gaudens, Daniel C. French, H. A. McNeil and I. Wyman Drummond and will render its decision not later than November 11 next.

CINCINNATI CHAPTER A. I. A.

The city of Cincinnati has wisely placed the drafting of a new building ordinance in the hands of the architects belonging to the Cincinnati chapter of the Institute and has divided the work, placing "Buildings and Structures" in the hands of Harvey Hannaford and A. W. Hayward; "Elevators"—Joseph Steinkamp; "Occupancy of Public Property" such as cellars under side walks, doors and steps on side walks, and bill boards—E. O. Elzner; "Electricity"—Gustav W. Drach; "Ferro-Concrete" (regarding which construction there has been no regulation)—Professor Marks and concrete experts Hooper and Eid. The new ordinance was discussed at the meeting of the Chapter March 21.

SOCIETY OF AMERICAN ARTISTS.

The twenty-seventh annual exhibition of the Society of American Artists, being held in New York at the galleries of the American Fine Arts Society, is interesting, not only from the painter's standpoint, but also that of the architect. In a collection of nearly 500 paintings there are only a few which will not look well in almost any light, and in this few are the usual collection of eccentricities which throw so much discredit upon the artist, the society and the exhibit in general. Of course, artists have peculiarities, but they should not be brought prominently before the public, nor should a painting which can be best seen through the medium of a black funnel or a "dim religious light" be held up as typical works of art by the best artists. To be a success from an architectural point of view it must bear hanging in the home, or, in New York, in the apartment, and gallery effects cannot readily be obtained. The fact that so many of the paintings can be placed upon nearly any wall surface would indicate that the work has been undertaken with the possible limitations clearly in mind. Even our best houses are not galleries.

The attention of the members this year more than in previous years is given to portraits, and many of these are remarkably successful. The landscapes shown are bright and cheerful, and are the sort which appeal to everyone. In fact, the bright colors are a feature of the exhibition.

In examining these works, each trade or profession would take particular interest in the work adapted to his line. The engraver will scrutinize the minuteness of the lines with microscopic exactness, and a lithographer will consider the colors necessary to reproduce the work faithfully. The architect, however, must have the eye of the artist to appreciate the artistic merits of the work, considered by itself, as well as when it will be hung on the walls of the particular room where it will remain. He must consider it in relation to the surrounding decorations, and, to the same extent, should so arrange the decorations as to permit the hanging of the better class of paintings. It is pleasing to see the artist and architect working together in intelligent harmony, for it is only thus that the building may be properly designed and furnished.

OBITUARY

Lorenzo D. Cleveland

Lorenzo D. Cleveland, who for many years was a well-known member of the profession in Chicago, died March 26, at North Tisbury, Martha's Vineyard, Massachusetts, aged eighty-five years.

To those who knew Mr. Cleveland, and he was known and honored by all the older architects, his death calls up many memories of the '70's and '80's when his genial face and quiet manner was a feature of architectural gatherings for pleasure or for council. He built the first safety deposit vaults constructed after the fire of '71 and the Leland Hotel at Springfield. His last work in Chicago was superintending the Fisheries building at the Columbian Exposition. Mr. Cleveland was building commissioner of Chicago under Mayor Heath. He was a bachelor.

Abner Price, Builder

Abner Price, the pioneer builder of Chicago, died at his home March 20 and was buried at Oakwoods. He was born in Watkins, N. Y., Jan. 11, 1832, and when five years of age came to Chicago with his parents and there he has resided ever since. With his brother, Cornelius, he engaged in the mason contracting business. The firm was the oldest in the city until it was dissolved in 1892 when both retired from active business life. A contract in his hands always stood for not only honest dealing but reliable work. He was the leader among mason contractors and the reliance of architects. He not only saw a great city grow from swamp and prairie, but he was probably one of the largest instruments in that uplifting. An incident of early Chicago life and one which Mr. Price often recalled with pride, was that while coming from Detroit to Chicago with his parents the party met a band of Indians along the shore of the lake just before reaching the city. Mr. Price was fond of outdoor life and sport. The English Lake Shooting and Fishing Club was organized by him, and he was its president for ten years. He was also a member of the Duck Island Shooting Club. It was as a member of these shooting clubs that he accepted challenges from noted crack shots and twice in his career he defeated Bogardus at rifle shooting. A widow, three daughters and two sons survive him.

NEW PUBLICATIONS

STRUCTURAL DESIGNER'S HAND BOOK, giving diagrams and tables for the design of beams, girders and columns with calculations based on the New York City building code. By William Fry Scott, structural engineer, A. S. T. M. The Engineering News Publishing Co., New York.

This is a hand book prepared for the expert designer and is a diagramatic treatise on structural design. It gives among other valuable matter a full tabulation of the properties of market slopes of material and is designed as a valuable assistant in eliminating much drudgery of computation which is necessary to structural designing. The New York building code has been followed throughout.

CONCRETE, PLAIN AND REINFORCED, a treatise on materials, construction and design of concrete and reinforced concrete; with chapters by R. Feret, William B. Fuller and Spencer B. Newberry; by Frederick W. Taylor, M. E., and Sanford E. Thompson, S. B. 585 pages, 176 illustrations; cloth, $5.00; John Wiley & Sons, New York.

The increased use of concrete in structural work has not as yet progressed far enough for accurate and reliable data from the book of experience to be compiled, but its general qualities are so well known and its formative stage has been elaborated by so many minds that a reasonably fair set of rules can be given upon every phase of its use. These the authors of this work have brought together in a comprehensive manner and their work is probably the most complete yet published, its bearing being largely, however, upon the specification and use of reinforced concrete while nothing is said directly upon the manufacture of hollow blocks. In the concrete data given, the chapters relate to elementary outlines, specifications, choice of cement, cement testing, composition and characteristics of cement, with tables of quantities, the strength of, and directions for mixing cement, all occupying chapters with much detail and valuable tables and data. A valuable chapter is devoted to the laying of sidewalk and basement floors, and dams and retaining walls; and concrete under water is placed before the reader in comprehensive form, though little that is not found in general engineering books is added. While much information is thus given on construction, the authors have wisely devoted the major portion of the work to the initial requirements, the production of reliable material, and for this reason the work goes beyond the specific uses here treated and should be in the hands of everyone who has to do with concrete for whatever purpose. For, while the directions in regard to the strength of a given material or its adaptability to the uses described may be questioned by engineers in some particulars, the detail given in regard to every phase of cement mixing and composition is accurate and reliable.

The text of the work is plain and the general typographical appearance is most creditable, while the separation of the subjects into chapters with the many illustrations listed makes the book a ready reference as well as a guide to the worker in concrete in its many forms and uses.

OUR ILLUSTRATIONS

Railway station for Wabash R. R. at Toledo, O.; Theo. C. Link, architect, St. Louis.

Union Railway Station, Knoxville, Tenn.; Frank P. Milburn, architect, Columbia, S. C.

Railway station for Santa Fe R. R. at Oakland, Cal.; Chas. F. Whittlesy, architect.

Competition design of Wisconsin State Capitol, submitted by Cass Gilbert, architect, given first place.

Views in Auditorium, Thomas Orchestra Hall, Chicago, D. H. Burnham & Co., architects. Two views are shown.

Buildings for the U. S. Department of Agriculture, Washington, D. C.; Rankin, Kellogg & Crane, architects, Philadelphia.

Passenger station for Philadelphia & Reading R R., Harrisburg, Pa.; A. F. Smith, architect, Reading, Pa. An exterior and interior view are shown.

Selections from the Eighteenth Annual Exhibition of The Chicago Architectural Club—Successful competitive design for Fifth Annual Traveling Scholarship of Chicago Architectural Club, C. H. Hammond Des; subject: A City Residence. Memorial church, Winnetka, Ills; W. A. Otis, architect, Chicago. Country House, Highland Park, Ills.; P. J. Weber, architect, Chicago. Sketch of Thomas Orchestra Hall, Allen M. Weary, Del. A small office building; Howard Shaw, architect. Carnegie Library, Johnson City, Tenn.; J. H. Freedlander, architect, N. Y. City. Sketch, Garden Termination, Caprarola, Italy; N. Max Dunning, Del. Entrance gate and lodge at Prides Crossing, Mass.; Little & Browne, architects, Boston.

The new Police Headquarters building, New York City, Hoppin, Koen & Huntington, architects, is to erected on the old Centre Market site lying between Centre, Broome and Grand streets, and Centre Market place. It is 308 feet in length with an average width of 65 ft. The exterior is to be built with a granite basement and super-structure of limestone and terra cotta. The facade is in the Georgian period of English architecture, and an attempt has been made in the design to create a structure of dignified architecture, and typical of a building designed for municipal purposes. The main facade is to be on Centre street where the public entrance occurs. The facade is divided into three bays over the centre one of which rises a large dome which will be 175 ft. from the street level. At the north end of the building on the Broome street facade is planned a porte cochere and private entrance directly to the executive office. The building is designed for five stories above the ground with basement and sub-basement. Two pistol ranges are to be installed in the sub-basement of 50 and 75 yard range. In the basement is the Detective Assembly room with a large locker space, baths and lavatories. Adjoining this is the prison proper with seventy-five cells, with separate departments for male and female prisoners, matron's and keeper's rooms. On the first floor plan is the main entrance with transverse corridors from which give off the offices of the boiler inspectors, engineers' bureau, and information bureau, record room, and captain's night office. The entire southern end of this floor is given over to the detective department. There are two public elevators and one prisoners' lift, the latter rising directly from the cells to the fifth floor where access is had immediately from this elevator to the photograph gallery and Bertillion room. In the third floor plan the offices of the chief clerk are placed directly over the executive department of the commissioner on the floor below. A private staircase connects directly with the commissioner's office. Giving off from the main hall are the treasurer's department, small trial room, and on the entire Grand street facade is a large trial room with retiring rooms, lavatories, and witness waiting room, and adequate lobby space. The fourth floor is divided into spaces for school for instruction, lost children's dormitory, playrooms, and with an open air space for exercise. Matrons' quarters, surgeon's office, private office, examination rooms, lockers, baths and lavatories, armory and drill room floor, with gymnasium adjoining and also an open deck giving off from the drill room floor. The fifth floor is divided into space for the bureau of telegraphy and arranged in the most convenient manner on lines laid down from conditions obtaining for these departments in the past and provision for future needs.

SPECIAL PLATES

Residence, Chicago, Howard Shaw, architect.

Residence, Chicago, Howard Shaw, architect.

Residence for Mr. Fuerborn, Los Angeles, Cal., Hunt & Eager, architects.

Residence for John I. Glavars, Kansas City, Mo., Root & Siemons, architects.

New York Apartment Building, Kansas City, Mo., Shepard & Farrar, architects.

Residence, 5235 Lexington Ave., Chicago, for Mr. Finch, Richard Ernest Schmidt, architect.

Residence for J. Rosenwald, Chicago, Nimmons & Fellows, architects. Two full page exterior views are shown.

NOTICE TO ARCHITECTS.

The Capitol Building Commission having been authorized by the Legislature to expend $350,000 from the proceeds of the sale of certain lands, for the purpose of erecting a Capitol Building at Boise, Idaho, hereby invite designs for such building, including now only the following: 1 front and 1 end elevation; 1 perspective taken from the westerly corner; 1 longitudinal section and the 3 floor plans. All drawings to be in India ink, rendered with brush or pen.

All designs must be drawn to a scale of **one-eighth inch** to the foot and sent to Hon. Will H. Gibson, Secretary of State, at Boise, Idaho, to whom also any communications for information may be sent. The designs submitted will not be subject to inspection until June 12, 1905, and no competitor, prior to such date, will be permitted to see any of the designs submitted.

Careful consideration will be given to all suggestions concerning the **material** for, and **structure** of the floors, interior and exterior walls, or concerning the general style, material, finish, inside and outside, etc.; also any explanation concerning the design submitted which may aid in the appreciation of its merits. The state owns some accessible land containing a good quantity of gray sand stone. All plans and suggestions must be made with a view to all reasonable economy.

The present building site is in the central part of town, consisting of a tract 680 feet long running south easterly, and north westerly, by 260 feet wide; it and all the surrounding parts of the town are level.

The building must be substantially **fire** proof, the main facade to be on the south westerly side. The entrances are left to the taste of the designer, but it is suggested that they be on each end and side, the principal entrances landing on the second floor.

On account of buildings which cannot now be removed, only **about** 200 feet in length of the building, **including the dome in the center,** can be built now, to which additions, at each end, can be added later, but the design must be for a **complete building about 300 feet long,** with **all rooms located as if the entire building were to be built in the first instance,** with the legislative chambers in the extreme ends of the 300-foot plan.

Designs for electrical display in the dome and in other suitable places, may be suggested and indicated in color, if desired.

A plat of the premises and immediate surroundings will be sent on request.

The following are **suggestions** and not **directions** as to the **number** and **size** of the various rooms.

First or grade story: Hist. Society, 1 room 1500 sq. ft.; 1 room 700 ft. and vault. Land Dept., 1 room 300 ft., 1 room 1500 ft. and vault. Immigration, 2 rooms together, 800 ft. Adj. Gen'l, 2 rooms together, 600 ft., and Armory 1500 ft., which may be dark. State engineer, 2 rooms together, 600 ft. 1 Drafting room 600 ft. and vault. Traveling Library, 2 rooms together 700 ft., and storage 600 ft. The balance of the space may be divided into suites of two rooms each, having from 600 to 800 ft. to each suite. **All vaults to start on this floor** and to be of sufficient size for sub-division when necessary.

Second story: Governor, 3 rooms including a large reception room and small vault, 1600 ft. Sec'y of State, 3 rooms and vault, 1500 ft. Atty. General, 3 rooms 1000 ft. Auditor, 3 rooms and vault 1100 ft. Treasurer, 2 rooms and vault 1000 ft. Supt. Pub. Instruction, 2 rooms 800 ft. Supreme Court room 1200 ft. Judges Chambers, five, each 300 ft. 1 Consultation room, 400 ft. Sup. Ct. clerk, 2 rooms and vault 700 ft., and law library as large as can be arranged on this floor and convenient to the court rooms; also a stairway from Library to a room below for additional Library.

Third story: 2 Legislative Chambers, to be in the ends of the building, 2500 and 4000 ft.; and rooms for legislative officers, committees, post office, etc.

The Commission reserves the right to reject all submitted designs, but, if any one is satisfactory, will undertake to enter into a contract with its author as the architect for the building, and in such event only, they will pay him $1000, to be a credit on his entire commission; for the next best design, $500, and for the next, $300; also they reserve the right to make to any who render valuable assistance such other payments as the circumstances may justify.

Notice of any changes will be sent any architect who sends notice of his intentions to prepare designs.

Dated March 24, 1905.

F. B. GOODING.
Chairman of Commission.

Attest
WILL H. GIBSON,
Secretary of Commission.

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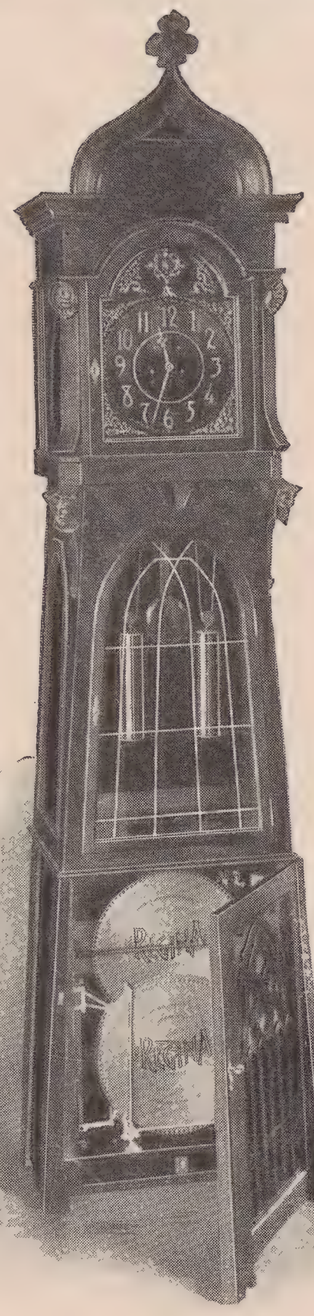

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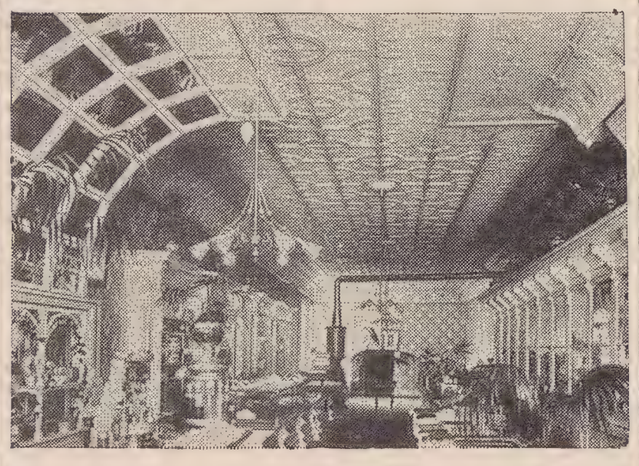

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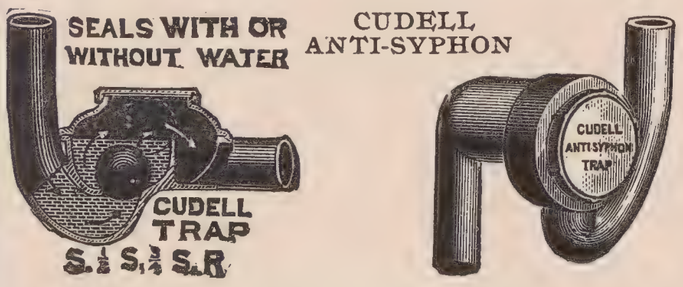

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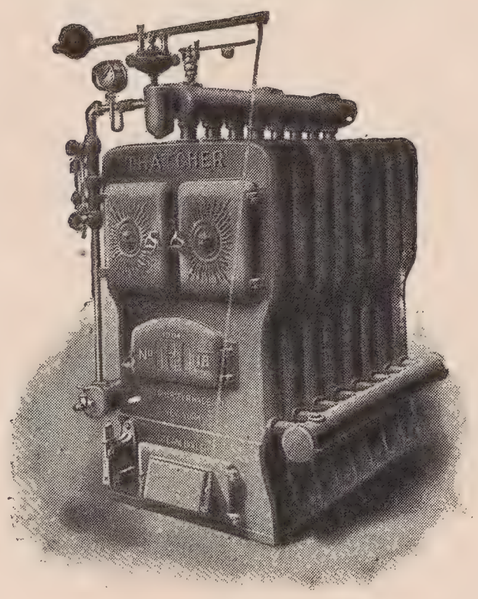

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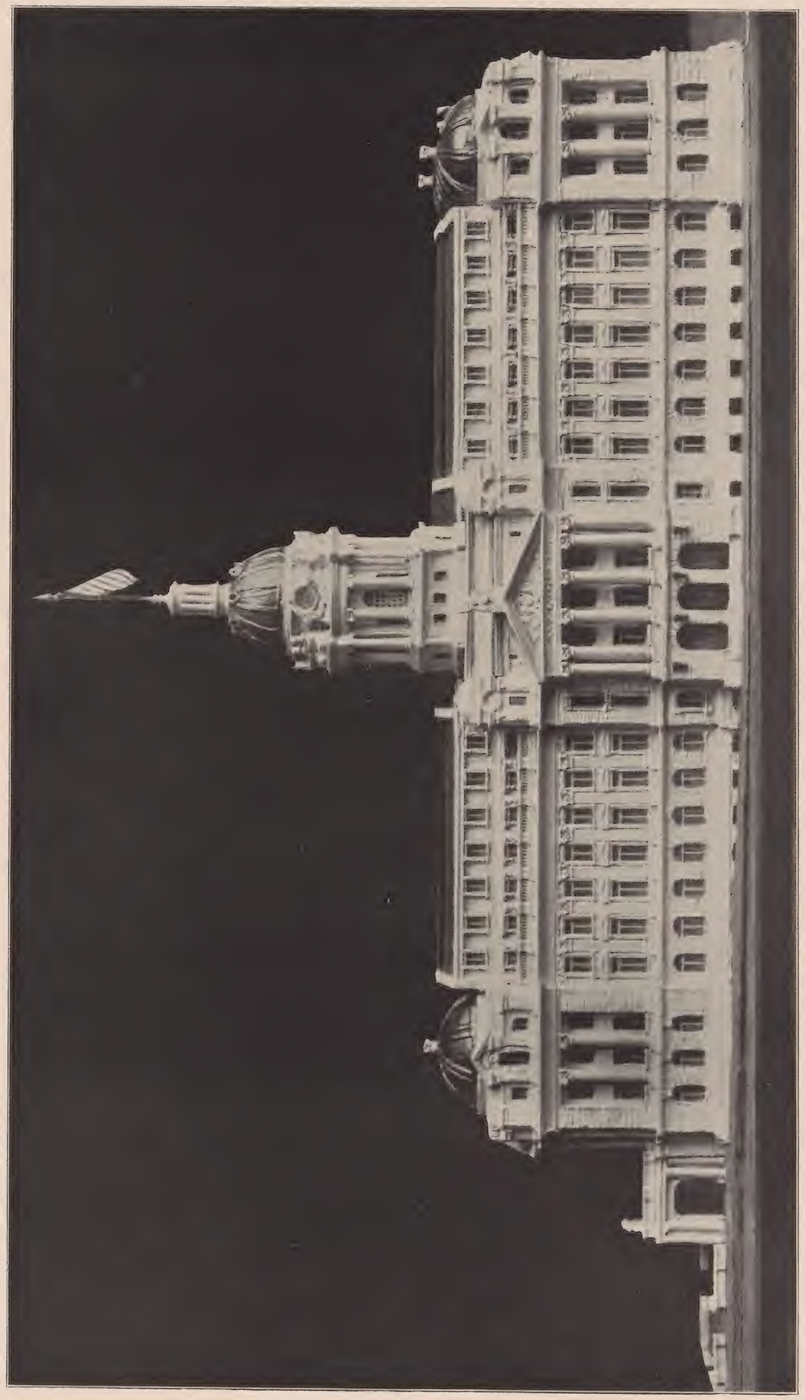
SUBMITTED BY CASS GILBERT, ARCHITECT



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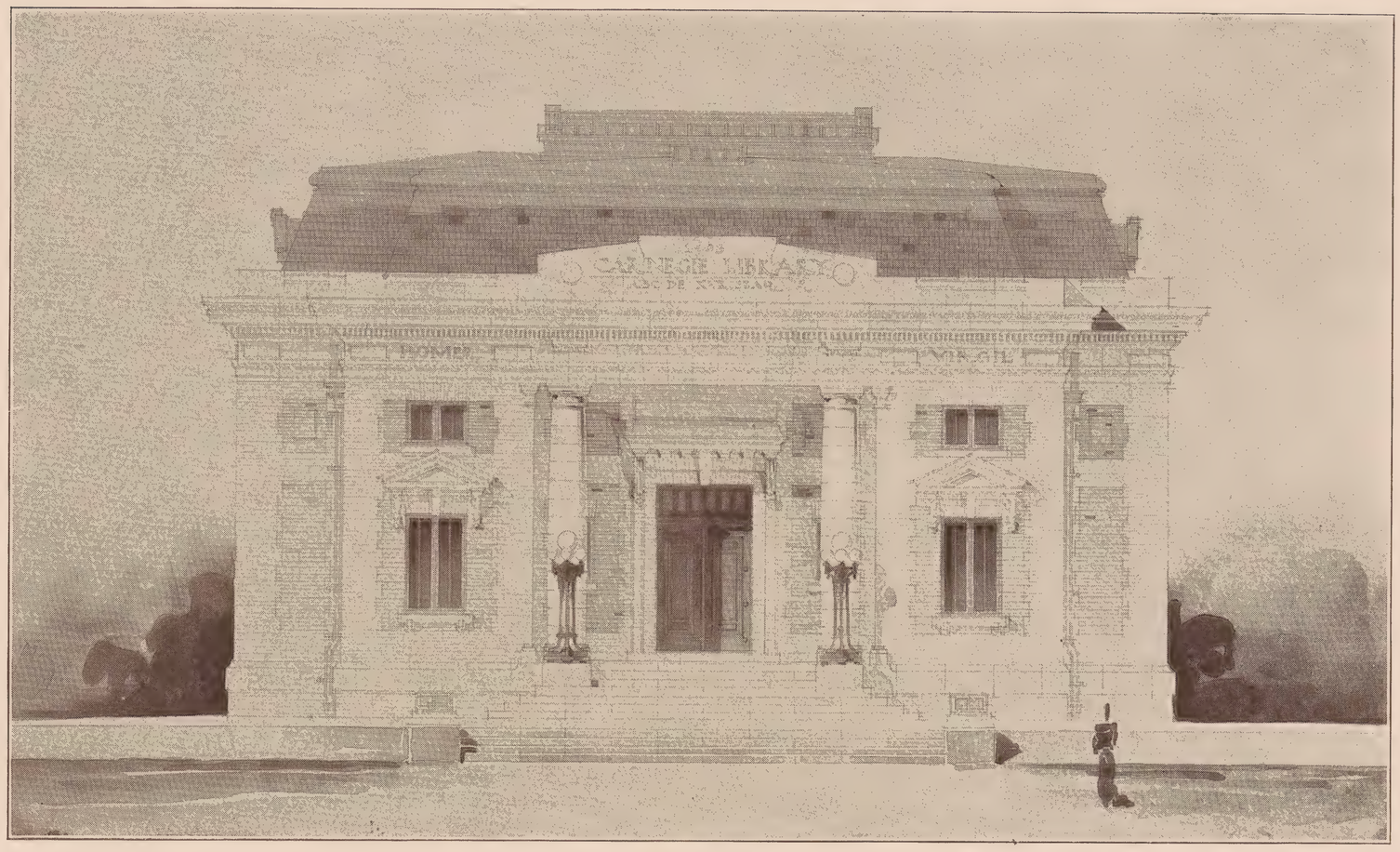

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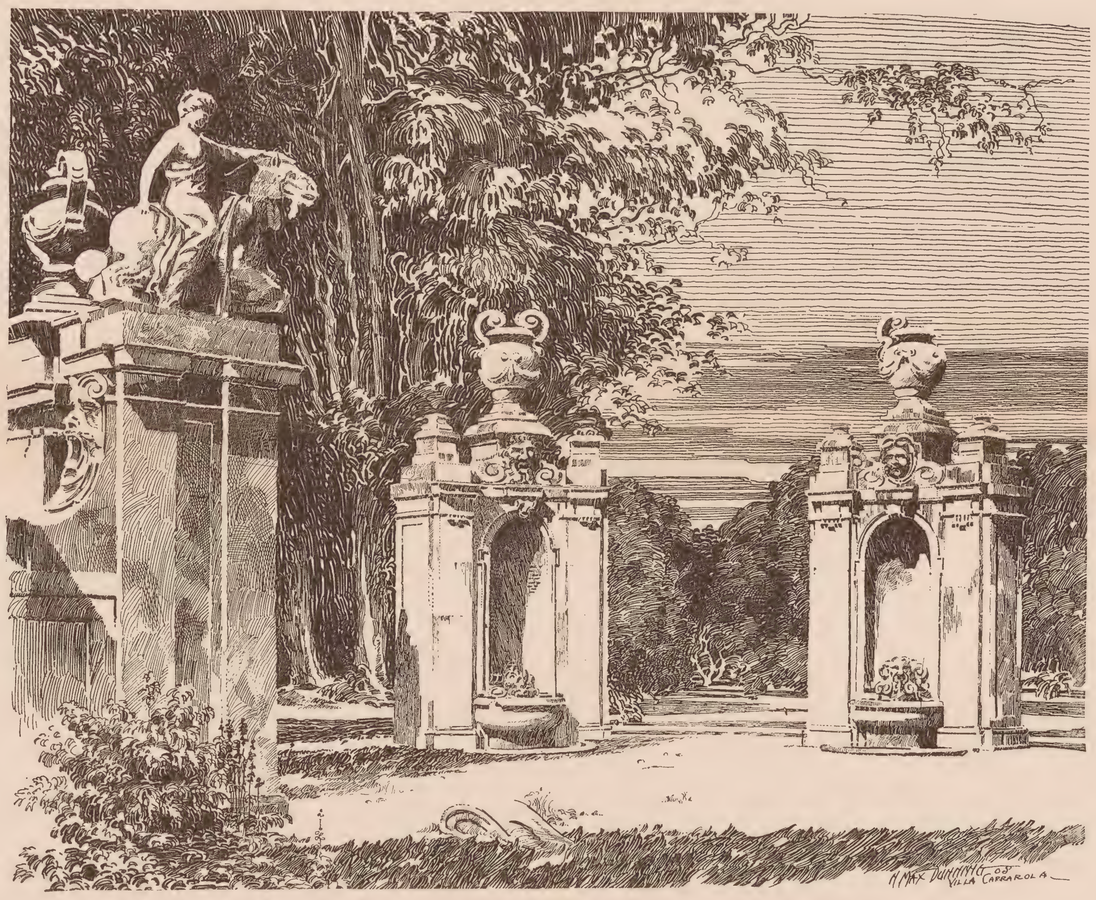

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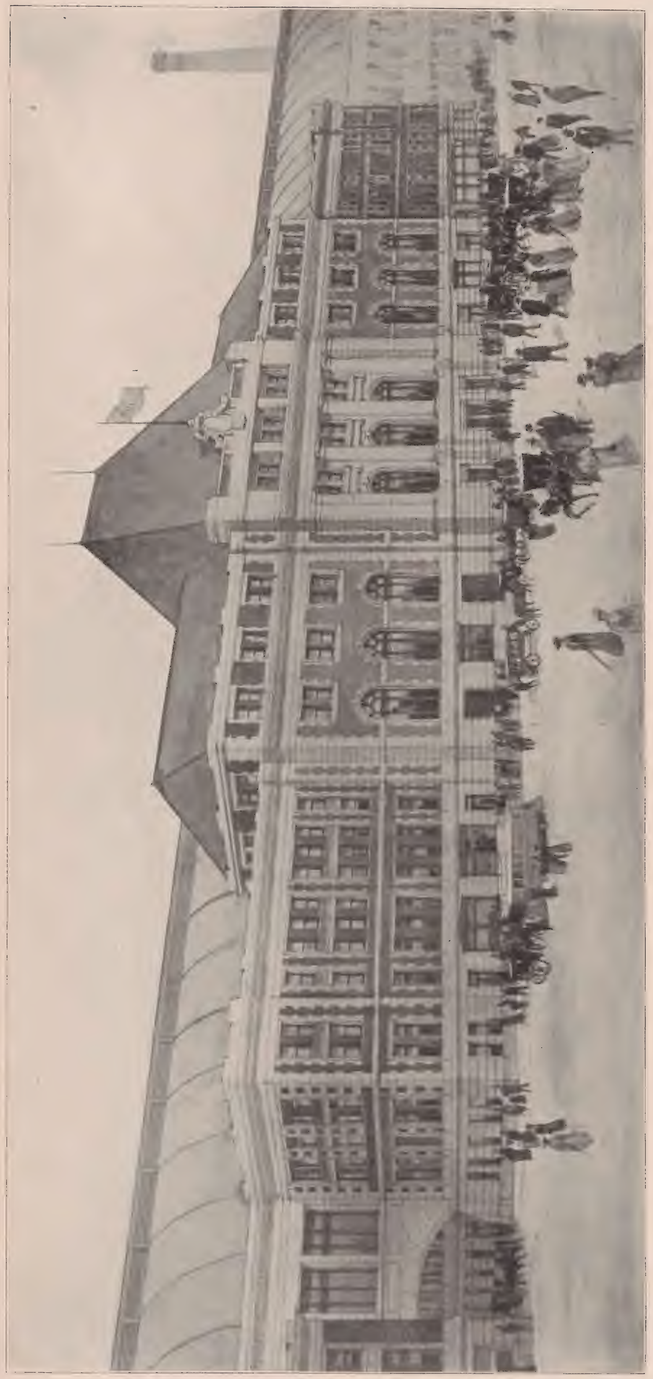
CHAS. F. WHITTLESY, ARCHITECT



STATION FOR WABASH R. R., AT TOLEDO, O.
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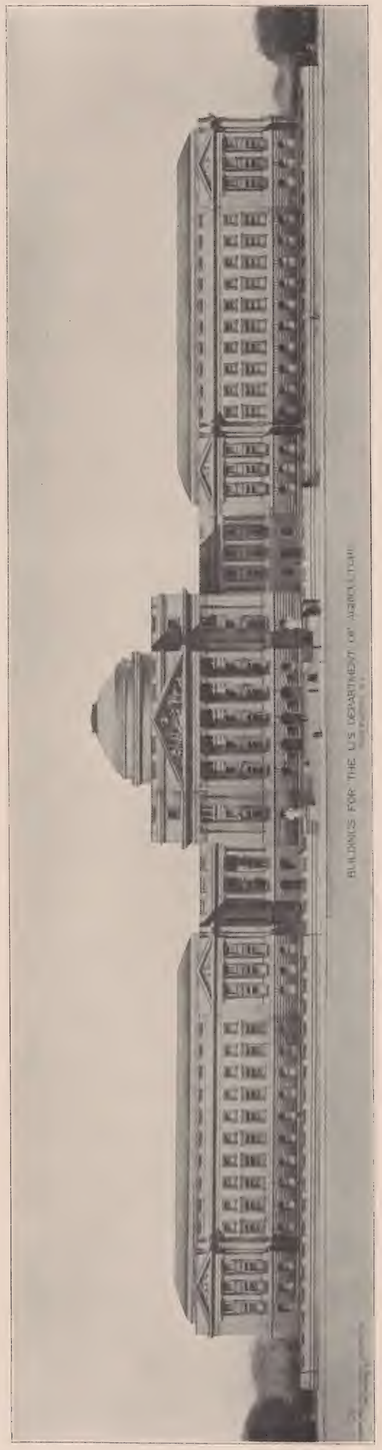

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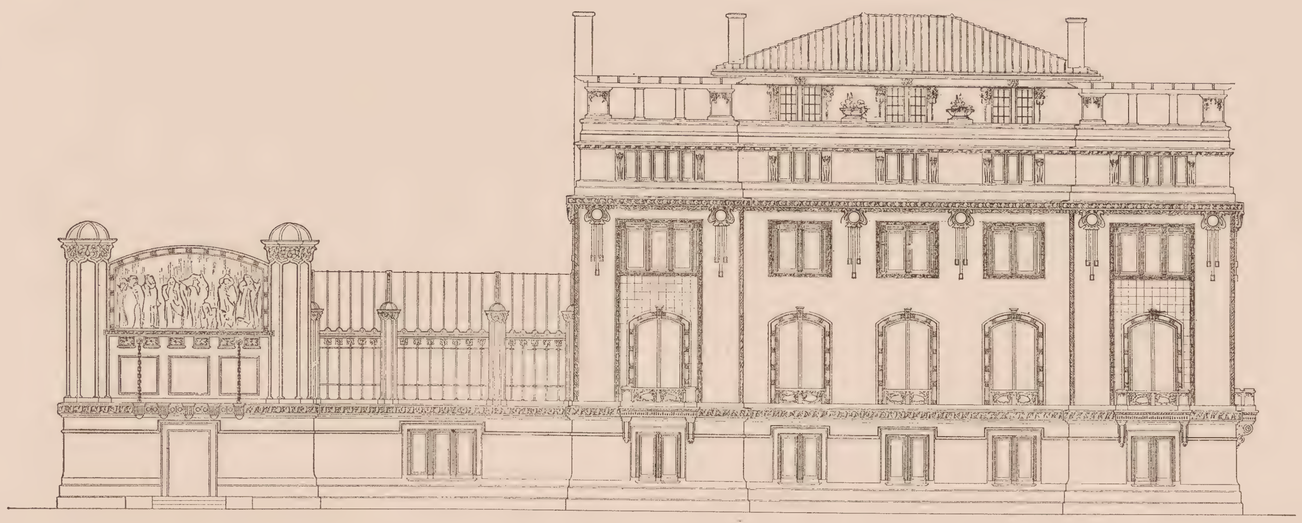
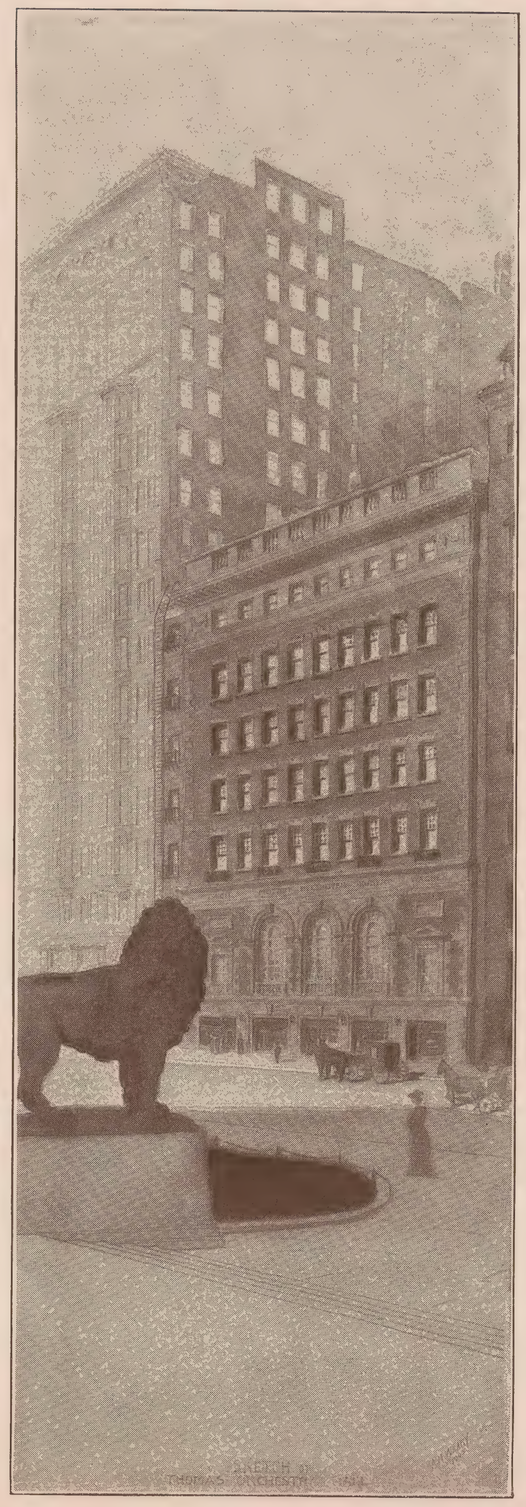
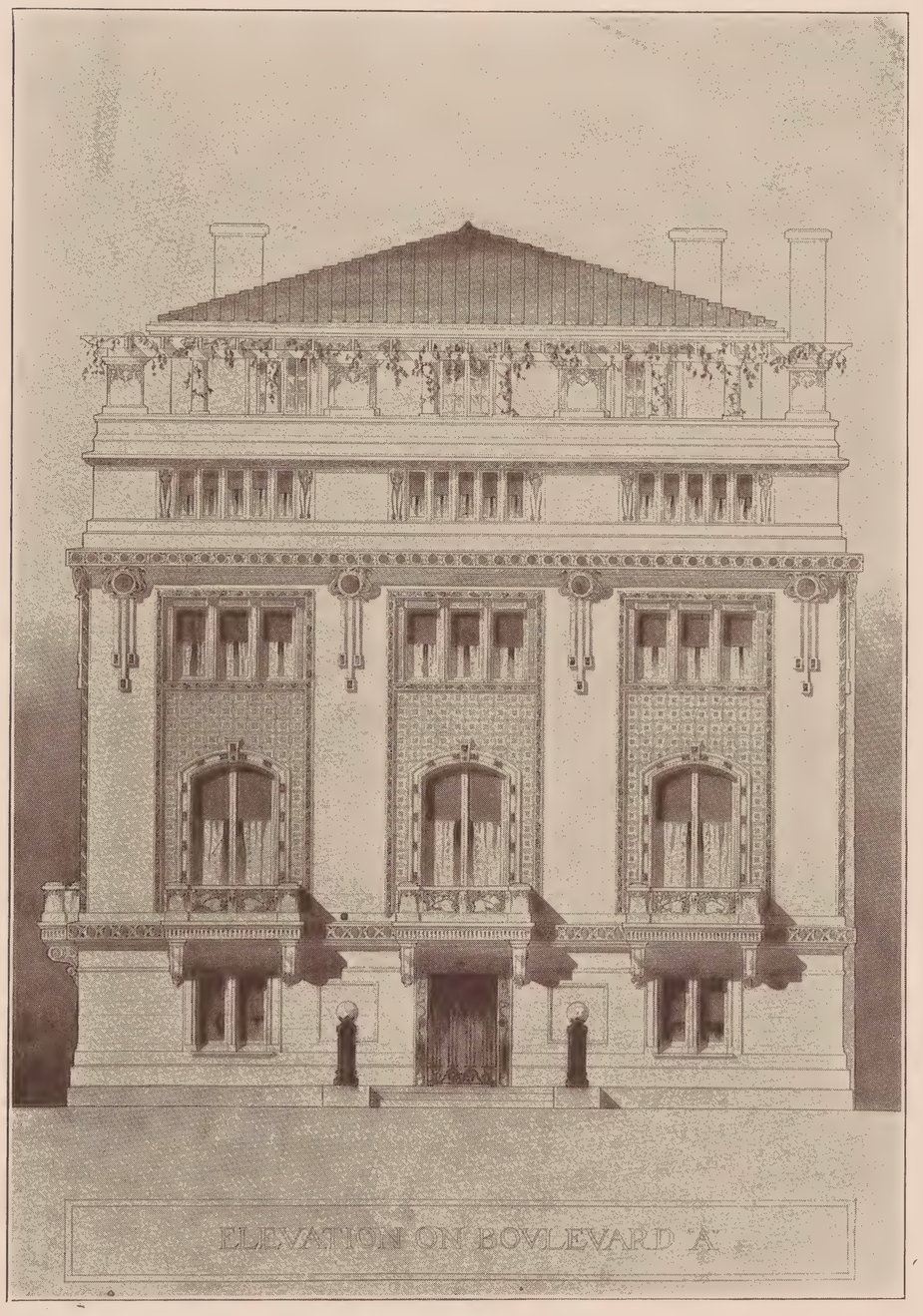


ELEVATION ON "X" STREET

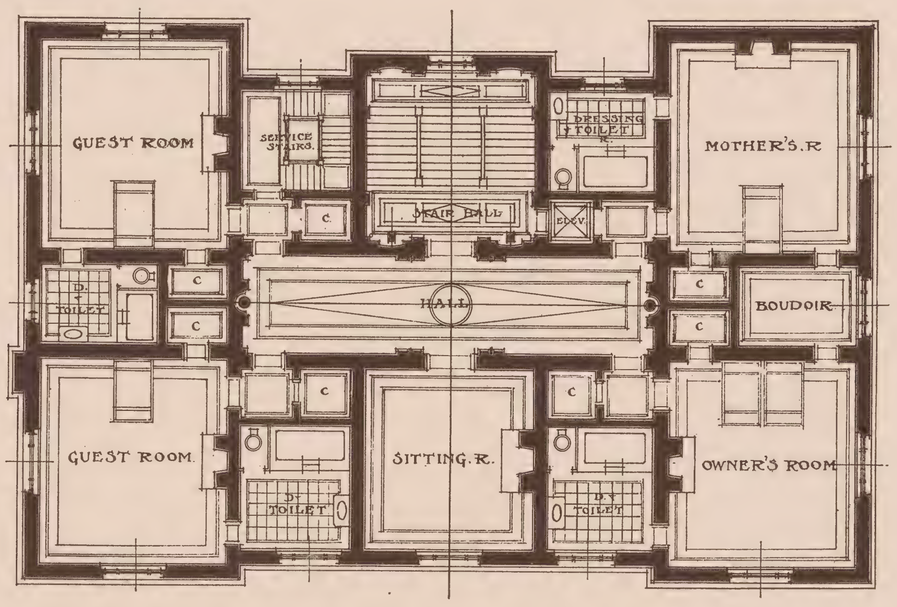
SIDE ELEVATION



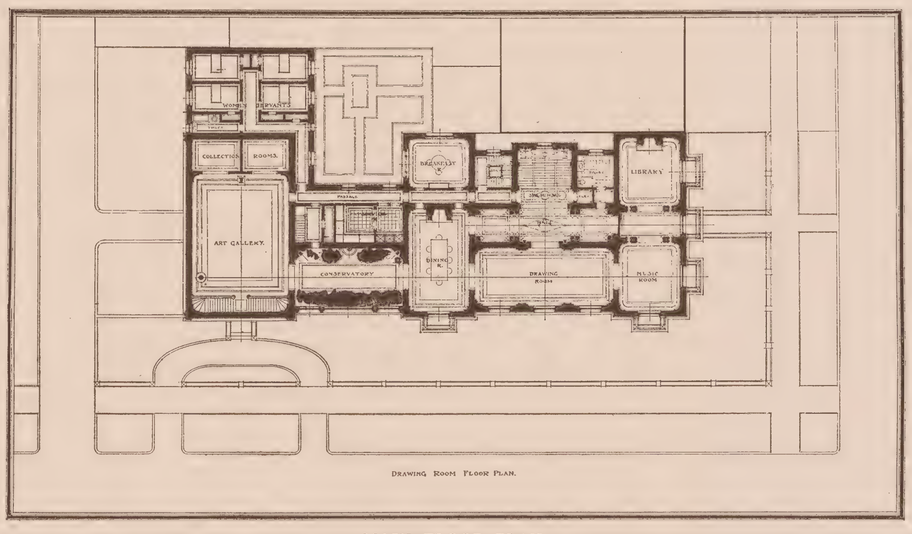
SKETCH OF THOMAS ORCHESTRA HALL
ALLEN M. WEARY, DEL.



FRONT ELEVATION



FIRST BED ROOM FLOOR.



DRAWING ROOM FLOOR PLAN.

MAIN FLOOR PLAN

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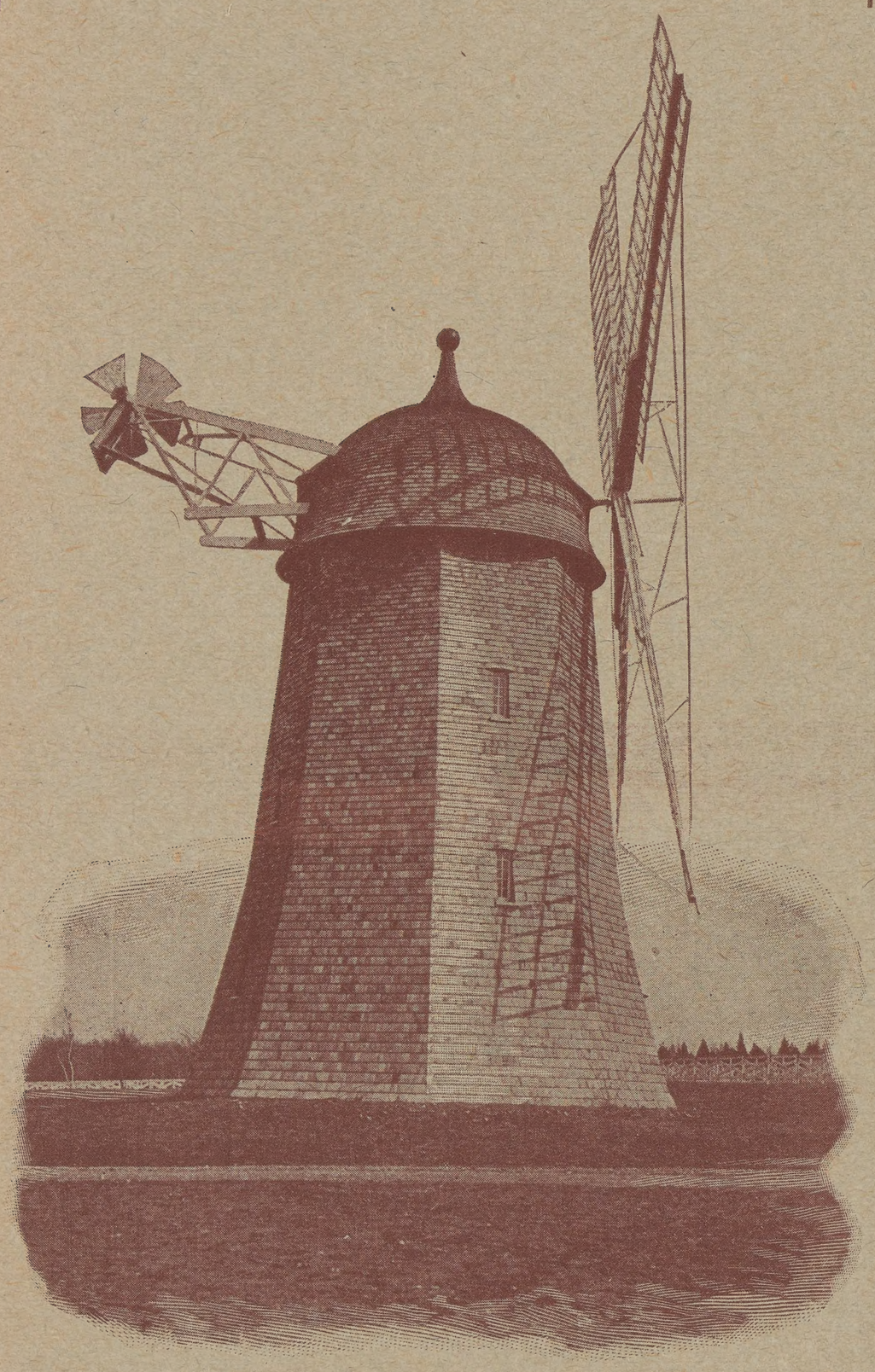

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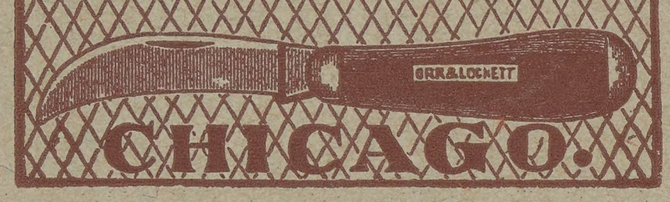

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